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# Love's Austere and Lonely Offices: An Analysis of Tom Cipullo's America 1968

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*LOVE'S AUSTERE AND LONELY OFFICES:*  
AN ANALYSIS OF TOM CIPULLO'S AMERICA 1968

by

Joshua Zink

A DOCTORAL DOCUMENT

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Doctor of Musical Arts

Major: Vocal Performance

Under the Supervision of Professor William Shomos

Lincoln, Nebraska

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*LOVE'S AUSTERE AND LONELY OFFICES:*

AN ANALYSIS OF TOM CIPULLO'S AMERICA 1968

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University of Nebraska, 2015

Advisor: William Shomos

My study reveals how the music of Tom Cipullo's America 1968 mirrors the theme of adversity leading to resolution as found in the poetry of Robert Hayden. This study should serve the purposes of investigating Cipullo's music in relationship to Hayden's poetry, and be a practical tool for anyone interested in performing these marvelous pieces. This study contains an introduction, a systematic look at each poem and song, and a conclusion reflecting upon my findings.

## DEDICATION

The entirety of this document is dedicated to my wife, Andrea:

On February 26, 2015 you were miraculously left on this earth. In every explicable and inexplicable way, my life changed forever on that day. I love you now and always will.

Joshua

## ACKNOWLEDGEMENTS

I would like to extend my gratitude to Tom Cipullo for being an “open book” and answering all of my questions with grace and honesty. Tom’s music is wonderful, and he is an equally wonderful person.

My Doctoral Committee including: Donna Harler-Smith, Clark Potter, and Julia Schleck have been wonderful in my time at Nebraska. I have so enjoyed getting to know them, and have enjoyed their knowledge in all things.

Michael Cotton is not only a consummate vocal coach/accompanist; he is also a truly fine person. I have enjoyed giving four recitals with him, talking Major League Baseball, and I now consider him a friend. I earnestly hope we will collaborate many more times in the future.

My teacher, advisor, supervisor, opera director, and most importantly friend: Bill Shomos. There are not enough words to express my gratitude in his ability to witness me go through many things, both professionally and personally. I have no doubt our relationship will continue and be life long. In reverberating agreement with John Wustman “he is one of the finest people I have ever known.”

I’d like to thank Ellen and Russ for being at my house helping me through this very difficult time. Your grace abounds, and I love you both.

To my parents, Janet and Doug, I love you both. You are both people I am proud of in every way. I admire your hard working spirits. The resolve you raised me with is something of which I am now very proud. I’ll always be a Detroit Tiger!

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## INTRODUCTION

In *America 1968* Tom Cipullo writes music that mirrors the qualities of adversity leading to resolution as found in Robert Hayden's poems. Tom Cipullo is a living successful American art song and opera composer. The topic is of interest to me because I find the salient musical gestures Cipullo composes to mirror the turbulence that leads to positivity in Robert Hayden's poems. Additionally, I firmly believe the musical settings of this poetry evoke strong images and sentiments from 1968 and that entire decade in American history.

My analysis will examine how the music and poetry work together. This study will break new ground by virtue of its being the first ever study of this song cycle. I will also investigate the meaning of Robert Hayden's poetry by studying prominent poetic devices he uses that relate to Cipullo's musical treatment. This document will illuminate the meaning of the text as seen through the lens of Cipullo's music. It is my wish that this document not only serve as a study, but, as a useful tool that any performer may find practical in the discovery of these marvelously challenging pieces of music and poetry.

The research methodology will lie primarily with uncovering the meaning of each poem through personal study, published books, and dissertations on Robert Hayden. After the analysis of each poem's prominent features, (drama, moods, rhetoric, syntax) I will examine Cipullo's musical treatment, considering how the composer's compositional devices relate to the text. This will be done by analyzing gestures in the keyboard and vocal parts. I will not attempt a full harmonic or theoretical analysis of the piece, but will reference harmonies and theoretical concepts when applicable to my thesis. I will also

include pertinent correspondence with Tom Cipullo, and another dissertation already written about his other songs.

In chapter one I will present Tom Cipullo's biography, outlining important events that shaped Cipullo's life. Chapter two will provide a brief biography of Robert Hayden, chronicling his upbringing in a Detroit ghetto through the end of his life. In chapter three I will begin analyzing each poem/song, with the goal of demonstrating my thesis: that Cipullo's music mirrors the qualities of adversity leading to resolution as found in Robert Hayden's poems. These chapters will be a systematic study of the six songs: *Monet's "Waterlilies," Hey Nonny No, The Point, The Whipping, Those Winter Sundays,* and *Frederick Douglass*. All analysis chapters will discuss poetry, music, and how they relate. The conclusion will summarize and reflect upon the findings of my analysis.



## CHAPTER ONE

## BRIEF BIOGRAPHY OF TOM CIPULLO

I will provide a brief summary of Cipullo's life, with supplementary details on the years 2012-2015.<sup>1</sup> In these years he was the winner of a Guggenheim Fellowship, the Sylvia Goldstein Award from the Copland House (2013), and the Arts & Letters Award from the American Academy (2013). His opera *Glory Denied* received ten performances by Fort Worth Opera in 2013. Chelsea Opera and Opera Memphis will perform the work in 2015.

Tom Cipullo's parents, Ralph and Lois, met after WWII, and were married in 1949. Upon graduating from high school in the Bronx, Ralph joined the Marines. After the War, he became a bar owner and jazz musician. Hoping to deter attention from his Italian name, he took the stage name Ray Carle much of his life. Lois, a homemaker and store clerk, came to the Bronx from Ohio as a young adult. They moved to Long Island, and in 1950 had their first son, James, who would also be a musician. "Tommy" Cipullo, born on November 22, 1956, was named after Tommy Dorsey, a favorite of Ralph's. The parents' marriage ended in divorce in 1974. Ralph moved to Florida, playing the bass until age 85, giving it up when he could no longer easily transport the amplifier. Ralph is alive and well in Florida. Cipullo's mother died in 1998. Tom dedicated two songs to her: *The Crane at Gibbs Pond* from Long Island Songs and *Epilogue* from A visit with Emily.

Tom Cipullo's insatiable appetite for music began at an early age. Tom often heard the music of Cole Porter and George Gershwin while traveling to New York City

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<sup>1</sup> Kling, Elizabeth Bell-. The Art Songs of Tom Cipullo. Diss. The City U of New York, 2001. Ann Arbor, MI: UMI Dissertation, 2011. Print.

with his father. He was very interested in seeing his father play in local clubs, and they went to Radio City Music Hall together. This was all spawned because of Tom's musical interests that started in grade school when he sang both the bass and tenor parts using falsetto in the choir. He started taking piano lessons from Robert Yodice, a Manhattan School of Music student, at age five. As a youngster Tom also had an interest in baseball.

Tom Cipullo was the first person in his family to attend college. In 1974, after Cipullo graduated from Carle Place High School, he enrolled at Hofstra University on New York's Long Island and he began to study with his first composition teacher Elie Siegmeister. Siegmeister insisted Cipullo learn and master the skills of writing good counterpoint, and did not allow Cipullo to write a string quartet until he was satisfied with that skill. Cipullo soon gained interest in composing songs, so his teacher insisted that he bring one song of Debussy, Schumann, Brahms, and Ives to study each week. Being gifted at the piano himself, Siegmeister insisted that the keyboard had a great role in song composition. He is said to have had the ability to read open full score writing with great skill. Much like great German lieder, Siegmeister insisted that the piano have a character of its own, inter-dependent with the voice part.

Tom Cipullo's interest in harmonies also began at an early stage of his development. At Hofstra his harmony and theory teacher Dr. Helen Greenwald did not particularly like his harmony. When Dr. Greenwald told Tom that altering the fifth of the chord was acceptable he altered the fifth in every chord of his harmony final. Tom admits this was not a good choice. He graduated from Hofstra in 1979 with a B.S. in Music.

Tom Cipullo went to graduate school at Boston University in 1981, seeking a Master's Degree. He didn't get along with his first teacher there because of the emphasis on serialism and atonality. Consequently he ended up studying with the Pulitzer Prize winning composer David Del Tredici. Del Tredici was so in demand that he had to audition students to study with him. The audition was to be a full score reading of Tchaikovsky's Fourth Symphony at the piano. By chance this was one of Cipullo's favorite pieces and he had played it at the piano many times before. He was accepted as a student of Del Tredici. One thing Cipullo really liked about Del Tredici was the ability he had to realize how and when harmonies should move. Tom also recalls how he said that composing music should be fun, which was different than how he'd thought before. While at Boston University Cipullo was a founding member of a group "Underground Composers," an organization that still exists.

After graduation from Boston University Tom Cipullo moved to Hawaii for two years for personal reasons, and in 1988 he came back to New York City. He wanted to continue studying with Del Tredici so he enrolled in the Doctoral Program at the City University of New York. He completed all work necessary for the doctorate except the dissertation because his first commission took too much of his time. Though he never finished his doctorate, he soon was on faculty on Bronx Community College and still is today. He teaches general music courses and does not teach composition.

Tom Cipullo's affinity for tonal music and poetry has led to significant vocal output including: over 70 songs, and an opera *Glory Denied*. He has felt that the nature of song writing lends itself to more tonality because of the need for a melody. He has had several notable commissions and premiere performances by tenor Paul Sperry

including *The Land of Nod*, *Late Summer*, *Rain*, *Long Island Songs*, and *Another Reason Why I Don't Keep a Gun in the House*. He has also written non-vocal pieces which include: *Sparker* for four-hand piano, *Water Lilies* for solo piano, *Paradigm Shifting* for solo violin, and *The Shadows Around the House* for SATB chorus, string quartet and percussion.

Cipullo currently lives in New York City with his wife, visual artist Hedwig Brouckaert.

## CHAPTER TWO

## BRIEF BIOGRAPHY OF ROBERT HAYDEN

Robert Hayden was born on August 4, 1913 on Beacon Street in the Detroit, Michigan ghetto ironically known as “Paradise Valley.” This Detroit ghetto was the worst of the worst, and was demolished in the early 1960s. Detroit was revitalizing itself and currently Interstate 75 and 375 stand in its place along with Ford Field and Lafayette Park. As part of my research I have walked in these areas since much of Hayden’s poetry deals with his very difficult childhood. During its prime Paradise Valley was the scene of many great jazz performances by artists of the day such as Duke Ellington, Dizzy Gillespie, and others. Notable residents included Stevie Wonder, the Supremes, Joe Louis, and Smoky Robinson.

Robert Hayden was born as “Asa Bundy” to Asa Sheffey and Ruth Finn. Hayden’s biological parents were impoverished living in a blatantly racist urban society.<sup>2</sup> Hayden’s mother Ruth moved to Buffalo, New York to pursue a stage career, and eventually divorced Asa Sheffey. When Ruth moved to New York, Asa Bundy was left with the neighbors William and Sue Ellen Hayden. Asa Bundy became Robert Hayden after he was re-named by the Haydens. William and Sue Ellen’s marriage was often filled with arguments and controversy though they were strict Baptists. His biological mother Ruth Sheffey eventually moved back to Detroit next door to the Haydens. Young Robert was often a spectator to fights, and was frequently the recipient of physical abuse. He describes the emotional turmoil of this as living in “the chronic angers of that house.” That lyric is found in *Those Winter Sundays* which is autobiographical, as is *The*

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<sup>2</sup> Fetrow, Fred. Robert Hayden. Twayne Publishers, Boston MA, 1984.

*Whipping*. Interestingly, Hayden wrote *The Whipping* when he was in Nashville while witnessing a neighbor beat a boy in the front yard.<sup>3</sup> *The Whipping* is an autobiographical poem so this provides clues as to the people “across the way” in that poem.

Hayden went to public school in the Detroit Public School system. His eyesight was so poor he was placed in the “sight conversation” class. Young Hayden felt himself an outcast because his peers ostracized him. He could not participate in sports and other activities with boys his age because of his near-sightedness and small physique. These afflictions had a positive effect by fostering his love of poetry. Robert was a devout reader. He felt poetry expressed more than other literature because it said the most in the fewest words.

From 1932-1936 Hayden went to Detroit City College (now Wayne State University). He worked in the theatre and it was there that he developed an ear for drama in his later work.<sup>4</sup> He married Erma Inez Morris in 1940. Morris was a pianist and a teacher in Detroit Public Schools.

In 1941 he moved to Ann Arbor, Michigan to get a Master’s degree, and studied with W.H. Auden. Auden would be an important influence in his life. At Michigan he worked backstage in the theatre with the University Players. It was at Michigan where he worked with fellow graduate student Arthur Miller in Miller’s play *The Great Disobedience*.<sup>5</sup> In 1942 Hayden became a member of the Baha’i faith. His faith was developed strongly and influenced many of his poems and life choices. In 1944 he

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<sup>3</sup> Lynch, Charles. 'Robert Hayden And Gwendolyn Brooks: A Critical Study'. Ph.D. New York University, 1977. Print.

<sup>4</sup> The Oxford Companion to African American Literature. Oxford University Press. 1997.

<sup>5</sup> Lynch, Charles. 'Robert Hayden And Gwendolyn Brooks: A Critical Study'. Ph.D. New York University, 1977. Print.

graduated from Michigan and in 1946 was appointed Assistant Professor of English at Fisk University in Nashville, Tennessee. Hayden was a professor at Fisk University through the turbulent 1960's. Fisk University was the origin of the now historic "freedom riders." After his first year of teaching at Fisk he was threatened with non-reappointment because in his words he was "an arrogant Yankee nigger who challenged the status quo."<sup>6</sup>

In *The Oxford Companion to African American Literature* Mark A. Sanders asserts Hayden was

An artist passionately committed to the discipline and craft of poetry, Hayden's symbolic density emerges from his manipulation of technical detail. Much of his poetry is highly economical, relying upon compression, understatement, juxtaposition, and montage, which often create highly textured and nuanced irony. Poems such as "Snow," "Approximations," "The Diver," "The Night-Blooming Cereus," and "For a Young Artist" demonstrate the pressure Hayden applies to specific words or concise phrases in order to release a range of suggestions and symbolic possibilities.<sup>7</sup>

Hayden took the job teaching at Fisk University because his poetry was not achieving the critical acclaim he wanted. Though he did not want to teach, he needed an income since he had a wife and daughter. There were many challenges at Fisk including racial tensions in the segregated south, unsupportive faculty who wanted him to publish papers about poetry instead of his own poems (which were gaining acclaim), an

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<sup>6</sup> Interview: May 28, 1970 from Lynch, Charles. 'Robert Hayden And Gwendolyn Brooks: A Critical Study'. Ph.D. New York University, 1977. Print.

<sup>7</sup> William Andrews, Frances Smith Foster, Trudier Harris. "Robert Hayden," *The Oxford Companion to African American Literature*, eds. New York: Oxford University Press. 1997.

overloaded teaching schedule, and faculty who wanted him to use his poetry as a platform for the Civil Rights movement. Hayden was very much against being considered a black poet. Rather, he wanted to be a poet who happened to be black. There is some irony in that because Hayden wrote about Malcolm X, Frederick Douglass, Nat Turner, and Cinquez. The poet William Meredith said “Hayden declared himself, at considerable cost in popularity, an American poet rather than a black poet, when for a time there was posited an un-reconcilable difference between the two roles. There is scarcely a line of his which is not identifiable as an experience of black America, but he would not relinquish the title of American writer for any narrower identity.”<sup>8</sup>

By the end of the 1960’s Hayden was finally enjoying some critical acclaim for his poetry when his *Selected Poems* was published. During the iconic year of 1968 he was Visiting Professor of English at the University of Michigan, and was appointed Professor of English in the fall of 1969. He left Fisk University one year after being promoted to Full Professor.

The last ten years of Hayden’s life were his most content. In 1976 he was appointed Consultant of Poetry to the Library of Congress (now Poet Laureate). He received honorary doctorates from Benedict College in Colombia, South Carolina, and his alma mater Wayne State University. He was finally being published in noteworthy anthologies and collections of his own. For roughly the last two years of his life he complained of not feeling well, but refused to see a doctor. He felt that if he didn’t know anything was wrong, he could just deny and hide the fact that he was truly ill. My hypothesis of this mindset is attributed to events in his boyhood in Detroit. Young Robert

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<sup>8</sup> Meredith, William. *Collected Prose Robert Hayden*. The University of Michigan Press. 1984.



was often caught in the middle of fights between his foster parents and biological mother. The Haydens wanted no part of hearing about his real mother, so Robert hid his feelings. Robert Hayden miraculously saw all the negatives of his childhood as a positive. He acknowledges that those experiences with his foster parents and his “inner demons” gave him the confidence to persevere through periods of turmoil and adversity.<sup>9</sup> Tragically, Robert Hayden did not find out his true identity until he was 40 years old when he tried to get a passport. This revelation plagued his mind through his last days.

Ironically, the night before his passing there was a celebration of his poetry at The University of Michigan entitled “A Tribute to Robert Hayden” sponsored by the center for Afro-American Studies. The Tribute to Robert Hayden continues annually to this day. He did not attend because he was feeling ill. After the ceremony friends came to visit him and he had lively spirits that evening. He passed away the next morning, February 25, 1980, of heart failure.

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<sup>9</sup> Lynch, Charles. 'Robert Hayden And Gwendolyn Brooks: A Critical Study'. Ph.D. New York University, 1977. Print.

## CHAPTER THREE

## MONET'S "WATERLILIES"

From his collection *Words in Mourning Time*, Robert Hayden writes this poem that exhibits qualities of adversity leading to resolution. According to Fred Fetrow, many poems in this collection share a common theme of human despair, endurance, and the possibility of transcendence. Fetrow further asserts that *Words in Mourning Time* gave Hayden a way to express his "compassionate grief."<sup>10</sup> Adversity abounded in the 1960s and Hayden found comfort in light and color in Monet's *Waterlilies*. He was in James McNeill Whistler's Peacock Room and found inspiration for this poem. Charles Lang Freer had purchased The Peacock Room in 1904. Ironically Freer lived in Hayden's boyhood home of Detroit, Michigan. The Peacock Room is a paneled room in which all the walls are painted as murals in Japanese style, and includes Monet's *Waterlilies*. The Peacock Room was moved to Freer Gallery of Art at The Smithsonian Museum in 1923. For Hayden, Monet's *Waterlilies* provided an escape from the angst of the times. Robert Hayden saw splendor in the painting, which evoked a hopeful quality, and the redemption of human spirit. Hayden was able to draw additional inspiration from being in the Peacock Room thinking of Monet's paintings.

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<sup>10</sup> Fetrow, Fred. Robert Hayden Twayne Publishers, Boston MA, 1984.

Today as the news from Selma and Saigon  
poisons the air like fallout,  
I come again to see  
the serene, great picture that I love.

5 Here space and time exist in light  
the eye like the eye of faith believes.  
The seen, the known  
dissolve in iridescence, become  
illusive flesh of light  
10 that was not, was, forever is.

O light beheld as through refracting tears.  
Here is the aura of that world  
each of us has lost.  
Here is the shadow of its joy.

The first stanza tells of horrendous news from Selma, Alabama, and Saigon, Vietnam. Selma was the sight of notable activity in the Civil Rights movement in the 1960s. There were marches organized from Selma to the State Capitol of Montgomery. “Bloody Sunday” was the most awful of these marches. On Bloody Sunday several hundred African Americans assembled for a march. On the Edmund Pettes Bridge in Selma, the marchers were met with police who used tear gas and clubs to beat them relentlessly. Through more attempts the march made it to the State Capitol on March 25, 1965.

On January 30, 1968 Saigon was a major city attacked in the Tet Offensive during the Vietnam War. “Tet” is the term for Vietnamese Lunar New Year, and in previous years there had been cease fires to observe the holiday. Many cities in South Vietnam were under surprise attack in the early morning hours. The North Vietnamese Army and Viet Cong attacked the American Embassy in Saigon shortly after midnight.<sup>11</sup> CBS news

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<sup>11</sup> Walton, Anthony. *The Eye of Faith*. Robert Hayden: Essays on the Poetry. Goldstein and Chrisman.

anchor Walter Cronkite reported nightly news about Selma and Saigon that “poisoned the air like fallout” in the spirits of millions of Americans. After Cronkite’s media coverage of the Tet Offensive public opinion of the Vietnam War began to change. According to Anthony Walton, Hayden was very emotionally upset about the possibility of nuclear conflict, and his word choice “fallout” alludes to public issue of the time.<sup>12</sup> The public was feeling emotional fallout of nuclear proportions due to this news.

Additionally, in the first stanza Hayden tells us how he comes to see the great picture he loves. Hayden uses allusion with the poem’s title. In our subconscious, the serene great picture that Hayden loves is juxtaposed with the horrid images of Selma and Saigon.

The second stanza begins describing the painting. Hayden describes space and time being suspended in light. This description of space and time relates to the first stanza by referencing the escape provided in this painting amidst the news of the times. Hayden uses the imagery of light and darkness to describe mystery beyond physical comprehension.<sup>13</sup> The “eye of faith” is a reference to Hayden’s Baha’i faith. According to Anthony Walton’s essay Baha’i believers “strive to see clearly; sight, vision, and, most important, light are the constant metaphors of their religious texts.” Walton argues that looking at this “serene great picture” was a religious encounter for Hayden. Additionally, human evil for Hayden was the result of misunderstanding the continuum of space, time, and light, which make up the seamless universe that all humans are equally a part of. He believed in one ultimate light. This light that was explained by physics as composed of all

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<sup>12</sup> Walton, Anthony. *The Eye of Faith*. Robert Hayden: Essays on the Poetry. Goldstein and Chrisman

<sup>13</sup> Fetrow, Fred. Robert Hayden Twayne Publishers, Boston MA, 1984.

the colors of the spectrum was an appealing metaphor for him.<sup>14</sup> Furthermore the second stanza uses metaphors of light. Hayden describes “the seen, the known” as dissolving in iridescence. Iridescence is the partial reflection of white light. According to Walton, Hayden had the ability to stand in front of Monet’s Waterlilies and allow the issues of the time to “dissolve.” Robert Hayden was able to go through a “flesh of light” to a timeless state, the original state, Eden.<sup>15</sup> The last line of the second stanza suggests eternity, the Alpha and Omega.

The final stanza of this poem begins with a line of catharsis suggesting Hayden’s inner emotional turmoil needing to be purged because of the events in Selma and Saigon. Refraction is the change in direction of a light wave due to a surface medium change. The light of faith is cathartically changed into a direction of acceptance through the medium of tears. According to Walton the “lost world of this poem can be: childhood, worldly innocence, or simply good memories.” For a moment, in the presence of great and redemptive art a “shadow of its joy” can be revisited and reclaimed.<sup>16</sup> Hayden said, “that particular Monet helps me to recapture something – to remember something. I would say that one of the valuable functions of all the arts is to make us aware, to illuminate human experience, to make us more conscious, more alive. That’s why they give us pleasure, even when their subjects or themes are unpleasant.”<sup>17</sup> Hayden’s comments mirror the impressionistic movement in art. Perception was vital in impressionistic art, along with the use of light. Reflection, refraction, and how natural light functions were crucial in the movement.

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<sup>14</sup> Walton, Anthony. *The Eye of Faith. Robert Hayden: Essays on the Poetry.* Goldstein and Chrisman

<sup>15</sup> Walton, Anthony. *The Eye of Faith. Robert Hayden: Essays on the Poetry.* Goldstein and Chrisman

<sup>16</sup> Walton, Anthony. *The Eye of Faith. Robert Hayden: Essays on the Poetry.* Goldstein and Chrisman

<sup>17</sup> Fetrow, Fred. *Robert Hayden* Twayne Publishers, Boston MA, 1984.

Tom Cipullo's setting of this poem mirrors the qualities of adversity leading to resolution found in Hayden's poem. While the scoring is dense, Cipullo is economical with his material with most of the song constructed from just two themes, and I will call them the *Walter Cronkite theme* and the *restless theme*. By composing these themes in variations he further elicits the adversity leading to resolution in troubled affairs both domestic and abroad. Written from Cipullo's perspective, Hayden's viewing of this painting leads to a catharsis with acceptance.

The *Walter Cronkite theme* (see Example 1) contains two distant key areas, F-sharp and E-flat, related only by the enharmonic A#/Bb. The theme (which I, not Cipullo, have assigned) derives its name from the famous CBS news anchor who discussed the harsh reality of the day. Millions of Americans had no way of comprehending its bloody reality or the injustices of racial prejudice. These two distantly related keys can be thought to represent both the public's naïve view of the issues in contrast to the real images Cronkite was beginning to expose in his newscast. Perception and reality exist peacefully side-by-side in measure 1, but such friendly coexistence does not last for long. The theme is immediately repeated with a hideous dissonance to be illuminated in Hayden's first line of text.

### Example 1

Slow, free, expressive ( $\text{♩} = 66$ )

poco sost.      a tempo

Baritone

Slow, free, expressive ( $\text{♩} = 66$ )

poco sost.      a tempo

Piano

*p*      *mp*

In measure 3 (Example 2), the left hand cadence behaves like a V-I in E-major but is juxtaposed with V-I in E-flat in the right hand. This semi-tone dissonance, along with a rhythmically blurring 5/8-meter change musically suggests the adversity to come. A Bb major chord (the enharmonic hinge of the two primary key areas) ushers in the vocal line with a fleeting moment of relational possibility. This consonant chord in the keyboard's lower register suggests stasis, but the fleeting consonance is cast aside by a dissonant F against F# that dissolves this moment high in the keyboard register, as the vocal line enters with its reflection on the news from Selma and Saigon.

### Example 2

3      poco sost.      a tempo      poco riten.      a tempo

Bar.      To - day      as      the

Cronkite theme

poco sost.      a tempo      poco riten.      a tempo

Pno.      *f*      *ppp*

Dissonance

In measure 6-7 the news of Selma and Saigon is delivered by the *Cronkite theme* occurring in cold harmonic variation as shown in Example 3.

### Example 3

6 *p*

Bar. news from Sel - ma and Sai - gon

Pno.

The *restless theme* occurs in measure 8 with high keyboard registration. The *restless theme* is characterized by its undulating and unsettling pattern containing dissonance and syncopation. In this case the C-major chord is voiced under D-sharp octaves. This cold sound musically heightens the awareness the public had with frightening aspects of nuclear war during the Cold War years, thus matching “poisons the air like fallout.” The vocal line gesture elicits nuclear fallout in the air by being seated in the upper passaggio. Additionally, and appropriately, the vocal line falls on “fallout” suggesting nuclear matter falling in the air.



### Example 4

8 *poco f* *ff*

Bar. *Restless theme* poi - sons the air like fall - out,

Pno. *f* *poco f*

When Hayden speaks of his coming again to see the great picture he loves, the musical dissonance is eased. Cipullo illustrates a calming C-major consonance on “I” (Example 5). The vocal line takes pressure off the speaker’s frame of mind by being composed downward in measure 10, as if sighing in relief, and then there is an undulating warmer variation on the *restless theme* with an impressionistic pedal tone. The implied augmented fifth chord in measure 11 has a similar sonority to impressionistic composers such as Debussy. Similar to Debussy, Cipullo uses non-functional unrelated triads in these measures. The *restless theme* continues in warmer consonance in measure 12 when the poetry describes the “serene” great picture. This sudden warm musical shift mirrors the artistic movement of impressionism. Aurally, the music depicts a change of light similar to Monet’s changing perception of light in time with minuscule strokes of a paintbrush.

### Example 5

The image displays a musical score for Example 5, featuring a vocal line (Bar.) and a piano accompaniment (Pno.). The score is written in 8/8 time and includes dynamic markings such as *f*, *mp*, and *pp*, along with the instruction *dolce*. The vocal line begins with the lyrics "I come a - gain to see the se - rene great...". The piano accompaniment consists of two staves. A red box highlights the first measure of the piano part, labeled "Calming consonance". Another red box highlights measures 11-13 of the piano part, labeled "Restless theme". The piano part features a prominent eighth-note figure in the right hand and a more active bass line.

Cipullo showcases a variation on the *restless theme* (Example 6) and a musical “ah-ha” surprise moment of realization. Hayden is standing in front of the “serene great picture” he loves, realizing it takes him away to another mental place. In measure 13 (Example 6) the duplet vocal writing hovers over the high repeated even eighth note figures in the piano. Together these depict the emphasis of light in the painting by shimmering with opposing sonorities and rhythm. The “ah-ha” realization moment occurs in measure 14 with a rolled chord containing 2 distantly related keys. Additionally at the end of the measure there is a sustained E-flat major chord that is brightened by the un-related articulation of F-major. In measure 15-19 the restless theme pervades in non-functional key progressions (a-flat minor, E-major, and D-flat major) intermingled with musical references to light in measures 15 and 17.

### Example 6

Example 6 is a musical score for voice and piano. The score is divided into two systems, each with a vocal line (Bar.) and a piano line (Pno.).

**System 1 (Measures 13-14):**

- Measures 13-14:** The vocal line has the lyrics "pic - ture that I love." The tempo is marked *riten.* (ritardando). The piano line features a melodic line with a *riten.* marking.
- Measure 14:** The tempo changes to *free* and *sost.* (sostenuto). A red box highlights the piano accompaniment in this measure, labeled "Ah-ha" moment.

**System 2 (Measures 15-16):**

- Measure 15:** The tempo is marked *Più riten.* (Più ritardando). The vocal line has the lyrics "Here space and time ex - ist in". The piano line features a melodic line with a *Più riten.* marking.
- Measure 16:** The tempo changes to *a tempo* and *Pressing forward*. The piano line features a melodic line with a *a tempo* marking.

Red boxes highlight specific musical elements:

- A red box around the piano accompaniment in measure 14 is labeled "Ah-ha" moment.
- A red box around the piano accompaniment in measure 15 is labeled "Light reference".
- A red box around the piano accompaniment in measure 16 is labeled "Restless theme".

On beat three of measure 17 (Example 7), the 4:3 gesture of light suggests the sun as the “Eye of Faith.” In the Bahá’í religious teaching the sun is seen as the source of all energy where God can be found, and without the sun’s energy mankind would cease to exist. The restless theme continues.

### Example 7

17

Bar.

light

Light gesture

the eye like the eye of

Pno.

mp

mp

4:3

4:3

Measures 19-20 (Example 8) show a heightened vocal line, the *restless theme*, and a return of the *Cronkite theme*. In measure 19 the *restless theme*'s undulating pattern evokes thoughts of poisonous nuclear fallout, and the violence in Selma and Saigon. These have been refracted by ruminations on faith through light, and climax in the vocal line on F4, "faith." Furthermore, the juxtaposition of a higher vocal register and lower keyboard register illuminate the "eye of faith" in Hayden's religion. Marked *Pesante*, the *Cronkite theme* unexpectedly returns for reality, "the seen." In measure 20 Cipullo uses rhythmic regularity in triple meter with straight eighth notes to evoke the tangible reality of Selma and Saigon. In both conflicts there are two opposed groups of people. The *restless theme* and *Cronkite theme* back-to-back showcase restless reality with which the diametrically opposed sides view each issue.

### Example 8

Example 8 shows a musical score for a vocal part (Bar.) and a piano accompaniment (Pno.). The vocal part is in 4/4 time, starting at measure 19 with the lyrics "faith be - lieves. The seen,". The piano part is in 4/4 time, starting at measure 19. The piano part features a "Restless theme" in measures 19-20 and a "Cronkite theme" in measures 21-22. The tempo is marked "poco f" and the mood is "Pesante".

In measure 21 (Example 9) after realizing “the seen” Cipullo rhythmically dissolves the *Cronkite theme* and leads to a variation on the *restless theme* by breaking the eighth notes into sixteenth notes. Not only is this the first use of sixteenth notes thus far, it further supports the poem describing “the known” dissolving “in iridescence.” Iridescence is the appearance of a surface changing color because of light, such as changing colors on a soap bubble or the back of a compact disc. Additionally, Cipullo composes “the known” on F#4 which is the highest vocal melody note in the song to underscore the sense of reality during the *Cronkite theme*.

### Example 9

21

Bar. *ff* *passione*

the known dis - solve in ir - i -

Pno. *ff* *passione*

While the vocal line softly ponders the painting in speaking range, the impressionistic rolled chords and rhapsodizing sixteenth note gestures musically illustrate the waterlilies' transformation by iridescent light (Example 10).

### Example 10

25

Bar. *p* *pp* *PP*

flesh of light that was not, was,

Pno. *p* *pp* *PP*

Cipullo has set the stage for a point of emotional catharsis in the song during measures 28-31 (Example 11 and 12). In Example 11 the *Cronkite* theme makes a dissonant return bringing us back to harsh reality (measure 29) as the text discusses refracting tears. The keyboard texture builds to a consonant emotional point on the vocal sustained E-natural “tears.” Cipullo strategically places this melody note in the upper passaggio to allow vocal/emotional power at the onset, then vocal warmth in the demanding decrescendo marked *molto p*. The consonant C-Major sound in measure 30 with the third in the vocal melody provides a momentary harmonic consonance juxtaposed with cathartic tears. Hayden himself said the function of the arts was to illumine human experience, even sadness; “that’s why they give us pleasure, even when their subjects or themes are unpleasant.” Cipullo’s musical analogue matches Hayden’s statement leading up to and on the word “tears.” The major sonority evokes the illumination of human experience that Hayden states can be sadness.

### Example 11

29

Bar. held as through re - fract - ing tears.

Pno. *ff* *molto* *p*

A calming variation on the *restless theme* occurs in measure 31 (Example 12) while the vocal line sustains a demanding decrescendo. The decrescendo suggests the cathartic act is successful because it tapers down. The outpouring of tears begins fortissimo just as highly emotional sobbing would begin purging the soul of harsh reality. The decrescendo indicates the cathartic sobbing is calming and quieting down. The vocal line sustaining E-natural suggests the tears are constant, though slowing. But the conflict lies in the variation on the *restless theme* in the piano. The keyboard's feelings of restlessness act together in contrary motion while the vocal line healthily purges itself in decrescendo.

### Example 12

Example 12 shows measures 31-34 of a musical score. The score is in 4/4 time and features three staves: Baritone (Bar.), Soprano (Sopr.), and Piano (Pno.). The Baritone staff has a single note in measure 31 with a 'riten.' marking above it. The Soprano staff has a melodic line with 'relax' and 'riten.' markings, and a 'slow roll' instruction at the end. The Piano staff has a piano accompaniment with a 'p' dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

Together with the *restless theme* measures 33-34 (Example 13) connect reality of the visual and musical worlds. With the text “here is the aura of that world each of us has lost” a variation of the *restless theme* occurs alternating between the unrelated F-sharp



and E-flat key areas in measure 33-34. This simultaneously evokes restlessness of wanting to escape back to the world that has been lost, and current harsh reality. Furthermore, the *ppp* vocal delivery of “world” is the highest note in the phrase highlighting the “world” that has been lost.

### Example 13

The image displays a musical score for a vocal and piano piece. The vocal part is written in bass clef, 8/8 time, and the piano part is in treble and bass clef, 8/8 time. The score is divided into two systems. The first system (measures 33-34) is marked *p* and *gently*. The vocal line has lyrics "Here is the au - ra of that" and the piano part has a rolled chord. The second system (measures 35-36) is marked *ppp* and *a tempo*. The vocal line has lyrics "world" and "each of us has". The piano part has a rolled chord. Annotations include "riten. molto" above the vocal line, "F-sharp restless theme" and "E-flat restless theme" in red text, and "pressing forward" above the piano part. The word "world" is highlighted with a red box.

The rolled chord in measure 36, and the fragment of the *Cronkite theme* is a transformative moment in the song. The Debussy-like sound of the rolled chord (colored V7) evokes an escape into the ever-changing light of the impressionistic painting. Measure 36 (Example 14) shows the three eighth note fragment visually and aurally breaking apart the sense of light, bringing back the reality of Cronkite’s news reports.

### Example 14

The musical score for Example 14 consists of two staves: a Baritone (Bar.) staff at the top and a Piano (Pno.) staff at the bottom. The score is divided into three sections: 'relaxing', 'riten.', and 'free'. The 'free' section is highlighted with a red box and includes the instruction 'dolcissimo'. The Pno. staff begins with a *ppp* dynamic marking. The Bar. staff has a 'lost.' instruction above it. The 'free' section features a 'free' instruction above the Bar. staff and a 'dolcissimo' instruction above the Pno. staff. The Pno. staff has a *pp* dynamic marking in the 'free' section. The Bar. staff has a 'free' instruction above it in the 'free' section. The 'free' section is marked with a 2/4 time signature.

The transformation to acceptance continues through the end of the piece with variations on the *Cronkite theme*. Hayden's text suggests that through the lost world there is only a "shadow of its joy" remaining. Musically the *Cronkite theme* does reach an E-flat major consonance, however in measure 42 (Example 15) Cipullo juxtaposes in an F-sharp major chord. Though the dissonance is not aurally troubling, it suggests acceptance that things are not going to be the same, ironically on the sustained "joy." The events of Selma and Saigon are very real. Thus, Cipullo musically puts these two unrelated keys together to illustrate Hayden's consonant momentary escape into the painting's refracting light (E-flat), yet unrelated dissonant reality remains (F-sharp). The transformation is acceptance of things one cannot change through catharsis, but it does not suggest the things themselves are acceptable.

### Example 15

42

Bar.

Pno.

*pppppp*

Through this song Cipullo mirrors the idea of adversity leading to resolution by using two themes and by correlating the vocal line to the text. Hayden's viewing of the Monet painting relieves the adversity of awful news, and Cipullo shows that unrelated chords and keys could coexist to show resolution through refracting light on a surface, at least momentarily in someone's heart and mind.

## CHAPTER FOUR

## HEY NONNY NO

Although Robert Hayden's poem "Lord Riot" contains images of violence exclusively, through Cipullo's compositional devices, the fire of the violence burns out and offers a sort of resolution. Let us begin by examining the poem. Hayden addresses two pertinent issues of the day in this poem: racial discord in America and the Vietnam War. According to Pontheolla T. Williams:<sup>18</sup>

Hayden's indictment is daring and unpopular, but it is not unexpected in its denunciation of both rioters and the malice that set them on destructiveness. In support of this sense he shifts rhythm from Old English song to that of black militant chant. He uses a Cummings-like typography, which zigzags into a broken, unpunctuated arrangement. Cacophony also contributes to sense and tension.

Though there is no resolution in the riot itself there is resolution in the cathartic act of rioting. The rioters themselves are wearing "flaming clothes" which are the issues they bear. The "flaming clothes" symbolize a combination of the racial and war issues of the day. They rid themselves of these clothes by getting "naked," and rioting. The rioting is done in a joyful way and the nonsense of chaos makes them feel good similar to a charivari in medieval times.

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<sup>18</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987.

Lord Riot  
     naked  
         in flaming clothes  
 cannibal ruler  
 5               of anger's  
                     carousals  
         sing hey nonny no  
 terror  
         his tribute  
 10               shriek of bloody class  
         his praise  
             sing wrathful sing vengeful  
             sing hey nonny no  
         gigantic  
 15           and laughing sniper on tower  
 I hate  
         I destroy  
             I am I am  
         sing hey nonny no  
 20           sing burn baby burn

Chaos pervades the poem. Broken lines and lack of punctuation visually suggests the disorder of the riot.<sup>19</sup> An abundance of unvoiced [k] sounds (“naked”, “clothes”, “cannibal”, “carousals”, “class”) lend a percussive violence. Hayden uses irony with the image of being “naked” while wearing “flaming clothes.” Wearing these “flaming clothes” is obviously uncomfortable, and being “naked” refers to the rioters taking their “clothes” (issues) off in the cathartic act of rioting. A frightening vision is conjured up as the rioters cannibalize the scene; drunk with anger, they damage themselves along with anything they can get their hands on. Irony occurs again when the word “carousals” suggests there is some joy taken in rioting since carousing is usually done among friends. “Sing hey nonny no” fits perfectly in the poem since it is a meaningless phrase. Used in

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<sup>19</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987.

Elizabethan times, “hey nonny no” was used as a refrain in a song, or glees similar to the “fa la la la la” in *Deck the Halls*. The placement of this phrase after the point of being drunk with anger further elicits the malicious joy taken by mobs of the 1960s both in race riots and war demonstrations. Hayden puts together the words “sing,” “wrathful,” and “vengeful,” suggesting violence showering down on whoever is near, but done so with glee by virtue of the singing. “Sing hey nonny no” is visually wrapped inside the wrath and vengefulness of the preceding line. This visually evokes the destructive character the riot takes on.

Hayden’s use of personification is particularly interesting here. He employs this poetic device by defining the riot as “Lord Riot,” with “terror” being “his tribute.” The riot has god-like qualities—it’s “tribute” being the “shriek of bloody class” which is the screaming of the class of people being targeted (African Americans and Vietnam soldiers). Both minority groups have experienced violence, and many from both groups have come from low-income areas. Recruitment of soldiers for the Vietnam War often came from low-income areas, which in many cases were filled with African American discrimination in the 1960s. The riot cries out in line 11 praising this “bloody class” of people.

Lines 13 and 14 continue to invest the riot with human characteristics, describing it as not only “gigantic,” but “laughing” while picking people off like a “sniper” with a rifle from a “tower.” Here Hayden alludes to Charles Whitman, the sniper who killed sixteen people at University of Texas-Austin in 1966. Whitman’s vantage point was the University tower. The sniper (Riot) takes out targets with precision from a hidden

location while laughing at the victims because they don't know their fate that awaits them.

In line 16, Hayden switches to first person for "I hate I destroy I am I am." This is interesting because it is the first instance we hear the "Lord Riot" itself speak. "I am I am" alludes to the ancient Hebrew God, as well as to self-references Jesus makes in the New Testament ("I am the bread of life," "I am the light of the world," "I am the true vine," etc.).

The poem's conclusion of "burn baby burn" (following another round of the gleefully destructive "hey nonny no") echoes a "black militant chant."<sup>20</sup> This alludes to the Los Angeles Watts Riots in 1965. These were riots fueled by the black community's anger regarding segregation.

The chaos is so great in this scene that all sense of time has been lost. The lack of structure, visual layout, and meanings in the poem makes the reader feel lost in a state of turmoil, unable to tell where the beginning and end actually exist in the riot since it is so chaotic. This can actually be seen as an ironic twist on the Christian God viewed in the Bible as the "Alpha and Omega" in the book of Revelation. In any event, it is a hellish scene painted by Hayden with no apparent order. The violence in the poem is pervasive, but so is the glee with which it is carried out. The glee comes from a release of the repressed anger by the "flaming clothes" clad people. The act of rioting takes on a cathartic tone as people release energy on whatever is near, thus cannibalizing the scene. In this riot there is major adversity, which both the riot itself and rioters think will lead to change and possibly resolution.

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<sup>20</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987

Cipullo's lawless setting of the poetry is full of ruckus rhythmically, and contains five themes contributing to adversity leading to resolution. These themes work with the vocal line to convey destructive imagery. Cipullo's chaos exists musically because a "bloody class" of people are being mistreated and killed (African Americans and Vietnam soldiers). Cipullo's music leaves the large conflict open ended, but the resolution is found in the rioters' cathartic destruction in hopes of change. Their destructiveness can be seen as a charivari of their time.

Marked *very fast, frantic*, the *dancing anarchy theme* occurs in the piano introduction. Cipullo introduces the chaotic riot by changing meters frequently, giving an aural sense of irregularity. Dance-like rhythms evoking rioters reveling in their destruction are a part of this theme and are threaded throughout the piece. In measures 5-8, the "jazzy" treble figures suggest laughter from the rioters taking joy in being destructive.



## Example 1

**Hey Nonny No**  
(America 1968 No.2)  
for Donna Loewy

Robert Hayden\*\*Tom Cipullo (2008)

Very fast, frantic (♩ = 88)  
(♩ = ♪ always)

1

Baritone

Very fast, frantic (♩ = 88)  
(♩ = ♪ always)

Dancing anarchy theme

Piano

5

Bar.

Dancing anarchy theme continued

(Jazzy)

poco  
f

Pno.

The *Elizabethan theme* which references the text “hey nonny no” later in the piece is illustrated in Example 2 measures 11, 12, and 13 (with slight rhythmic variation). The triplets in 3/4 time evoke a playful and dance-like musical feel mirroring the glee the rioters are taking during their destructive rampage. A clear, if uneven, rhythmic grounding shows the riot as being organized chaos. Cipullo maintains the chaotic rhythmic and poetic sentiment by putting the *dancing anarchy* theme and *Elizabethan theme* close together. This evokes the rioters laughing, dancing, and being destructive, as a therapeutic act they believe will lead to change.

### Example 2

10

Bar.

Pno.

Dancing anarchy theme

Elizabethan theme

Elizabethan rhythmic variation

The vocal line enters with the *dancing anarchy theme* in the keyboard, and on the word “Riot” Cipullo composes a rapid chromatic descent in the piano part suggesting the angst contained in the riot and rioters raining down in the streets. In measure 15 (Example 3) the vocal delivery of “Riot” also rains downward in hatred like a god, descending a major seventh.

### Example 3

14

ff

Bar.

Pno.

Dancing anarchy theme

Raining downward

Lord

Ri - - - ot

poco

f

9

9

In addition to referencing the upheavals of 1960s black America and its consequences, which Hayden had intended in the poetry, there is also an eerie

foreshadowing of a future event. Through our 21<sup>st</sup> century lens, upon reading “naked in flaming clothes,” we cannot help but recall the image of Phan Thị Kim Phúc running naked with napalm stuck to her (Image 1). Bar 18-23 contains what I shall call the *Phúc theme* (Example 4). The *Phúc theme* rises like the heat of flames burning skin. It also illustrates the social upheavals during the 1968 (e.g. discrimination, Vietnam, and assassinations of Dr. Martin Luther King Jr. and Robert Kennedy). The vocal line is higher in tessitura on “naked” directly referencing the intensity of Phúc’s photo.

#### Example 4

18

Intensified vocal delivery *ff*

Bar. *na - ked in flam - - - ing*

*Phúc theme*

Pno. *f* *poco* *f*

Image 1

The *dancing anarchy theme* returns in measure 28-33, with Cipullo's musical riot taking on a joyful cannibalistic character (Example 5). Coupled with the word "carousals," descending sixteenth note thirds cascade as if destroying everything in their path. The A-flat in the vocal melody of measure 31 acts as a blue note illustrating African American affinity for jazz. Cipullo's rioters are having fun destroying things for their cause.

### Example 5

Example 5 shows measures 30 through 33 of a musical score. The vocal line (Bar.) is in bass clef, and the piano accompaniment (Pno.) is in treble and bass clefs. The key signature has one flat (B-flat). The tempo is marked *f* (forte). The lyrics are "an - ger's ca - rous - als". The piano part features a complex, fast-moving melody in the right hand and a more rhythmic bass line. A *poco f* (poco forte) marking appears in measure 32.

In measure 34 the *Elizabethan theme* returns (Example 6). The triplets in 3/4 time give the nonsense text ("hey nonny no") a dance-like feel, further eliciting the rapture of the damaging rioters in the scene.

### Example 6

Example 6 shows measures 30 through 34 of the same musical score. The vocal line (Bar.) is in bass clef, and the piano accompaniment (Pno.) is in treble and bass clefs. The key signature has one flat (B-flat). The tempo is marked *f* (forte). The lyrics are "an - ger's ca - rous - als". The piano part features a complex, fast-moving melody in the right hand and a more rhythmic bass line. A *poco f* (poco forte) marking appears in measure 32. In measure 34, the tempo changes to 3/4 time, and the lyrics are "sing hey non - ny no". The piano part features a triplet melody in the right hand and a more rhythmic bass line. A *ff* (fortissimo) marking appears in measure 34. A red box highlights measures 34 and 35, which contain the triplet melody and the lyrics "sing hey non - ny no". The piano part features a triplet melody in the right hand and a more rhythmic bass line. A *Don't cover voice!* marking appears in measure 34. A *poco f* (poco forte) marking appears in measure 35.

A portion of the *dancing anarchy theme* makes an exact return in measure 35-38 marked *jazzy*, and is followed immediately by a fragment of the *Phúc theme* (Example 7). This is a stunning musical juxtaposition of the joy in *dancing anarchy* and terror in *Phúc* contained in the riot. The word “terror” is composed directly over the *Phúc theme* fragment rising in musical flames.

### Example 7

35

Bar. *ter - ror his*

*Dancing anarchy theme*

*Phúc theme fragment*

*Jazzy*

*poco f*

*ff*

*poco f*

In measure 42 the straight eighth note rhythms in the left hand musically elicit Ponthella T. Williams’ idea of the poem containing “black militant chant.” A tribute of terror from the “Riot” is chaotically shown in Cipullo’s sixteenth notes that move in contrary motion in the keyboard in measure 41. “Shriek of bloody class his” also contains the same straight eighth notes.

### Example 8

41

Bar. *ff* *passione*

trib-ute shriek of blood-y glass his praise

Pno. *f* *legato*

Contrary motion "terror his tribute"

"Back militant chant"

At measure 45 Cipullo introduces *boogie-woogie* material characterized by a swinging feel and stomping bass sixteenth notes. Again Cipullo is suggesting the joy the rioters are taking in avenging their issues. As a nod to Cipullo's big-band namesake, this will be called the *Tommy Dorsey theme*.

### Example 9

45

Bar. *ff*

sing wrath-ful sing venge-ful

Pno. *ff* *f*

(Boogie-Woogie)

After the swinging *Dorsey theme*, the riot continues with violent verbal nonsense during an extended variation on the dance-like *Elizabethan theme*.

### Example 10

49

Bar. sing hey non -ny no hey non -ny no hey\_\_ non -ny no

Pno.

3 3 4 6

(b) (b)

Cipullo follows with painful aural reminders of Phúc's flaming clothes, and the rioter's flaming issues as illustrated in a return of *Phúc's theme* in a brief piano solo.



### Example 11

55

Bar.

Pno.

*f*

Cipullo then fragments themes from here to the song's end. As seen in measure 67 (Example 12) Cipullo uses a variation of the *dancing anarchy theme* and a *Phúc theme* fragment to underscore Hayden's text of a "sniper laughing on tower." Hayden is referencing the riot acting like a sniper's bullet hitting its target by surprise. Furthermore, Example 12 illustrates the *Phúc theme* returning on the word "sniper" making the "gigantic" riot's fury as destructive as a sniper's bullet or molten napalm in Vietnam.

### Example 12

66

Bar. *mp* *poco f* *f*

gan - tic and laugh ing sni - per on tow - er

Rhythmic variation of dancing anarchy theme

Phúc theme

Pno. *mp* *f*

In measure 70 Cipullo reuses material from measure 16 (see Example 3). The rapidly descending sixteenth notes exemplify the riot's terror raining down on anyone unsuspecting, just as a sniper's bullet would.

### Example 13

70

Bar.

Pno. *mp* *poco f* *f*

The *pandemonium theme* is introduced in measure 71 to evoke the hatred and destruction in the text. Marked *feroce* in the score, this violent rhythmic gesture features the same single notes in both hands, but displaced by four octaves. This musical device is significant because it alludes to the polar opposite views on the Vietnam War and racial discrimination. Additionally marked *feroce*, the utterance of “I hate” is in contrary motion with the *pandemonium theme*’s introduction. “I hate” descends a tri-tone while the *pandemonium theme* ascends.

#### Example 14

70

Bar.

Pno.

Pandemonium theme

feroce

Contrary motion

hate

The repetition of the destructive sounding *pandemonium theme* in various textures in measures 75-78 suggests a riot that will go on endlessly. A descent into greater chaos is reflected in the descending left-hand octaves (Bb-A-Ab) beginning in measure 76. Above the *pandemonium theme* in the piano, the voice declaims “I am” three times in varied rhythm and articulation with growing emphasis, capped by a final dramatic leap to the optional, yet recommended, high G. Interestingly, Cipullo’s threefold setting of “I

am” is one more than Hayden’s original two. Perhaps Cipullo is attempting to intensify biblical allusions to the Holy Trinity.

### Example 15

74

Bar.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$

I des - troy I am (mm) I am I am

Pno.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{3}{8}$

The extended *Elizabethan theme* makes a return in Cipullo’s measure 79 to showcase the dancing in the riot, further eliciting hullabaloo in 5/8 then a switch to 3/8, and then a rhythmic variation occurs in measure 81 by way of quadruplets.

### Example 16

79 *fff*

Bar. sing hey non - ny no hey non - ny no hey non - ny no

Pno. *f* *Don't cover voice!* *ff*

Through the song's end the *pandemonium* theme continues in variation, and the final utterance with whispered text "burn" is the most interesting. Shown in Example 17 the musical calming coupled with the whispered delivery "burn" suggest the fire of the riot burning out. The song tapers off just like flames from a fire about to be extinguished. Though Hayden's text suggests that the "black militant chant" is strong to the end, Cipullo's musical devices in measure 91-93 suggest something different. Marked "legato" the pianistic gesture is lyrical and rising while "burn" is marked *whispered*. The consonant thirds in the keyboard part and whispered delivery "burn" seem to suggest Cipullo tapering the flames to smoldering embers, thus contradicting Hayden's text. Through the riot there is much violence, but the rioters are only demonstrating destructively as a cathartic act they believe will lead to change. Musically Cipullo calms the riot suggesting adversity leading to resolution.

Example 17

90 (whispered)

Bar. *ba - by* *burn*

Pno. *legato* *pp*

4

1:40

The musical score for Example 17, measures 90-94, is presented in two staves. The top staff, labeled 'Bar.', is in bass clef and 3/8 time. It contains the lyrics 'ba - by' and '(whispered) burn'. The bottom staff, labeled 'Pno.', is in treble and bass clefs and 3/8 time. It features a 'legato' and 'pp' marking and a four-measure phrase in the first staff.

## CHAPTER FIVE

THE POINT  
(STONINGTON, CONNECTICUT)

Robert Hayden's calming text provides a respite from the overt adversity found in the first two poems, yet fits in the arching theme of adversity leading to resolution in the cycle as a whole. It provides an escape from the bloody riot scene. When I asked Tom Cipullo about the placement of this text he remarked, "I wanted something calm there, and because it was written at approximately that time (1960s), I felt no compunction about including it." The use of light and water remain important images, and there is a theme of God's transcendence in the scene while recalling Stonington, Connecticut's role in the American Revolutionary War, and the War of 1812.

Land's end. And sound and river come  
together, flowing to the sea.

Wild swans, the first I've ever seen,  
cross the Point in translucent flight.

5        On lowtide rocks terns gather;  
sunbathers gather on the lambent shore.

All for a moment seems inscribed  
on brightness, as on sunlit

10       bronze and stone, here at land's end,  
praise for dead patriots of Stonington;  
we are for an instant held in shining  
like memories in the mind of God.

The use of "translucent flight" evokes a quality of memory on behalf of the speaker. The luminescent view of the seashore, swans, and water are blended which suggests a blurred view. In the first stanza the speaker's image of wild swans is translucent which infers an indistinct view of the swans due to the bright sunlight.

Furthermore, the “lambent shore” infers a glowing beach full of sunlit sand where “birds” and “sunbathers gather”. The image “land’s end” suggests the speaker is on the edge of a memory where “sound and river come together.” The “sound and river” are elements of a dream that flow to the subconscious “sea” in the speaker’s mind. In this case the dream is calming, and recalls positive past events, prior to the turbulent 1960s. The speaker’s memory (sea) is blurred with the translucent images that flow into it. Amid the horrific events of 1968 it is difficult to make out specifics of the dream, thus making the positive events hazy just like “translucent flight” of the “wild swans.”

In the second stanza Hayden uses the words “brightness,” “sunlit,” and “shining” that reinforce the importance of light, and suggest memory. There is a momentary image of all things the speaker has mentioned written down on bright “bronze and stone” as if glowing in recollection. This inscription on “bronze and stone” can remind the reader of the Ten Commandments, which are etched in God’s memory because he wrote them. The “shining like memories in the mind of God” suggest memories of peace after the horrific action of the riot in the previous song. The uses of the words pertaining to light give radiance to the images Hayden paints in the dream at “Lands end” where the events occurred.

The “dead patriots of Stonington” were killed in the American Revolutionary War and the War of 1812. In 1814 the British attacked Stonington. Two large artillery guns were brought to the edge of land (The Point in Stonington, CT). These artillery guns kept the British ships away and led to their eventual retreat.

Placed in between *Hey Nonny No* and *The Whipping*, Cipullo’s heavenly musical setting provides a momentary respite from these turbulent events. It’s a very different



God portrayed here than the “Lord Riot” of the previous song. *The Point* aurally removes us from race riots, the Vietnam War, the assassination of Dr. Martin Luther King Jr., and the assassination of Senator Robert Kennedy. This poem was written in the 1960s and provides an escape that many people needed at that time. Hayden uses images of light to evoke a quality of sanguine memory.

Though Cipullo’s gorgeous setting of this poem does not contain any overt musical adversity, it does fit in a larger sense leading to resolution. Through three distinct musical sections, this setting echoes Hayden’s qualities of calm and light in the midst of the cycle’s bedlam.

The piano introduction contains the first theme, which I name *La Mer* because it sounds similar to opening gestures in Claude Debussy’s *La Mer* with the moving instrument figures and pedal timpani. In measure 1 (Example 1), non-functional chromatic flowing eighth note patterns in the right hand blur the tonal center of a pedal C and G in the bass of the piano part. These provide the atmosphere of the sea lapping the shore at “Land’s end”. The wide distance covered by the keyboard contributes to impressionistic quality of the music.

### Example 1

(America 1968 No.3)

1      Slow, calm ( $\text{♩} = 58$ )  
molto rubato

Baritone

Piano

*sempre legato*

*pp*

*mp*

5

Bar.

Pno.

*poco f*

*mp*

*riten. molto.*

In measure 8 (Example 2) the lyrical vocal entrance is in speaking range.

Additionally, *La Mer* provides a calm mood as painted in the introduction while the speaker sees the scene.

### Example 2

8      a tempo

Bar.

*pp*

*mf*

Land's end, — And sound and riv - er come to- geth - er,

a tempo

Pno.

*pp*

*mf*

Cipullo's lyrical vocal line spreads its wings in flight over *La Mer* just as "wild swans" fly, shown in Example 3. The vocal leap on "swans" also suggests the wonder with which the speaker sees the swans' wings spread open for the first time.

### Example 3

11 *pp* 4:3

Bar. *mf* Pressing forward

flow-ing to the sea. Wild swans, the first I've ev-er

Pno. *pp*

Cipullo thickens the texture of *La Mer*, and intensifies it with a crescendo through the "translucent flight" of the wild swans (Example 4). Paradoxically, this thickening of musical texture suggests an intensification of light; the scene is so brightly lit that the swans cannot be fully made out, thus acting as translucent figures. The crescendo, soaring lyrical vocal line, and texture change heighten the sense of exhilaration in the swans' shimmering scene.

### Example 4

14 *f* *mp* *mf* *riten.* *a tempo* *f* *poco riten.*

Bar. *seen, cross the Point in trans-lu-cent flight.*

Pno. *poco f* *mp* *f* *passione*

The second musical section begins in measure 19, and I will name it the *vivid revolution* section because of its somber mood and its textual references to brightness and to patriots of Stonington, Connecticut. Cipullo changes the mood by lowering the harmonic center from A (of measures 17 and 18) to Ab. This parallels Hayden's suggestion of receding waters "on low tide rocks." Cipullo musically illustrates the "lambent shore" with low tide, enabling the terns and sunbathers to sit on rocks that are not available during high tide. Cipullo composes high keyboard strokes on the first syllables of "sunbathers," and "lambent." Coupled with a tinge of dissonance, these gestures are strategically placed to highlight the power of the sun.<sup>21</sup>

<sup>21</sup> In Hayden's Bahá'í faith the sun is the center of illumination because without the sun's energy mankind would cease to exist. Bahá'í religion also teaches that at the center of the sun is the eternal word of God.

## Example 5

19 **Slightly faster**  
**a tempo**

*p*

Bar. *pp*

On low - tide rocks terns gath - er; sun-bath - ers gath - er on the lam - bent

Pno. *pp*

A rising vocal line, with an increasingly active and ascending left hand in the piano bass (both marked *passione*) emphasize the exhilaration of the moment where all “seems inscribed on brightness, as on sunlit bronze and stone.” A climactic suspension with the vocal line sustaining a dissonant E before resolving to an F over a Bb chord evokes a brilliant breaking forth of “brightness” from the sun’s rays.

### Example 6

23

Bar. shore. All for a mo-moment seems in-scribed on bright -

Pno. *mf* *poco f* *passione* *f* *dolce*

28

Bar. - ness,

Pno. *ff*

Measures 31-36 pay homage to the patriots of Stonington, and the British ships they defeated. The calming of the keyboard part, and lower vocal line (after the climatic “brightness”) evokes a solemn mood. Cipullo marks the chord *bell like* in measure 31, which recalls the ships that attacked Stonington.<sup>22</sup> The vocal line continues to an optional low E. The dark and resonant vocal quality required on low E further suggests two things: a solemn mood because of the “dead patriots” who defended Stonington, and

<sup>22</sup> A ship’s bell can be used to signify many things, such as direction in low visibility, changing of the ship’s watch schedule, identification with engraving in case the ship sank, and baptisms on deck.

the soldiers sailing away with damaged ships and fallen comrades. Cipullo writes a fragment of *La Mer* as “distant trumpets” in measure 35 with sixths and perfect fifths in the keyboard, suggesting taps for fallen “dead patriots.” Through this section Cipullo pays homage to the fallen at Stonington, including paying respect to the British ship’s fallen. The British ship’s bell is indicated again at the end of measure 36 (Example 7).

### Example 7

Example 7 shows musical notation for measures 33 through 36. The score includes vocal lines and piano accompaniment. The lyrics are: "here at land's end, praise for dead pa-tri-ots of Ston-ing-ton;". The piano part features bell-like sounds in measures 33 and 34, and distant trumpets in measure 35. The score includes dynamic markings (mp, p, pp, PPPP) and performance instructions (non rit., riten.).

A definitive return of *La Mer* occurs with a warm D-flat pedal tone through the end of the piece to illuminate “shining like memories in the mind of God.” Starting in measure 37 (Example 8) chromatic notes and pedal tones give it a feeling of blurry memory and pseudo-tonality. Much like the behavior of translucent or ambient light Hayden’s text suggests this memory is fleeting with the phrase “we are for an instant held...”

### Example 8

18 37 **Slow, calm (Tempo I)**  
**a tempo**

Bar. *p dolce* *ppp (sotto voce)*

We are for an in stant held \_\_\_\_\_ in

Pno. *pppp* *pp* *ppp molto* *mp*

The rising vocal line peaks on the word “shining,” and gives it great significance during *La Mer*. In measure 41 (Example 9) the climatic high G-flat brings out the meaning of the word, and Cipullo illustrates the importance of positive memories “shining” in the mind of God.

### Example 9

41 *f* *dolcissimo* *ff* *no breath* *molto* *p* *pp*

Bar. shin - - - ing like mem - o - ries in \_\_\_\_\_ the

Pno. *poco f* *f* *p*

In measure 45 (Example 10) God’s positive memories are depicted in the translucent dream by the dissonance of the A-natural in the melody and the mystical



rising figures in the piano. The pedal tone D-flat remains and the dissonant A-natural in the melody on “mind” suggests God is supreme yet mysterious. On the text “of God” Cipullo resolves the melody to A-flat, consonant with the low pedal tone D-flat. In the piano he juxtaposes a slight variation of the same figures as occurred in the beginning of the song (*La Mer*). These two work together to show the spectrum of colors in light. The calming of the vocal line, and the resolution in the melody suggests the grace of God.

### Example 10

The musical score for Example 10 consists of two staves. The top staff is for the vocal line (Bar.) and the bottom staff is for the piano accompaniment (Pno.). The vocal line begins at measure 45 with a long note on 'mind' and a shorter note on 'of God'. The piano accompaniment features a complex, arpeggiated figure in the right hand and a simpler, more rhythmic figure in the left hand. The score includes dynamic markings like 'molto riten.', 'ppp', and 'a tempo', as well as performance instructions like 'espressivo'.

The final system is a variation on the *La Mer* theme, and significantly in the last measure D-flat is enharmonically spelled C-sharp. The right hand in the keyboard also has a high G-sharp to G-natural motion that leaves a tri-tone sound. The enharmonic C-sharp/D-flat visually suggests that the future holds more, and this is not a finite ending. The *La Mer* impressionistic gestures with pedal tones (Example 11) play a significant role in showcasing light, the memories of God, the luminescent scene, and a respite from previous events. Furthermore, the tri-tone being the most dissonant interval hints at more strife to come. This interval foreshadows the many conflicts in the subsequent songs.

### Example 11

49

Pno.

perdendosi

pppp

Revised: Copland House 2007

Hayden's reference to God, and Cipullo's musical gestures are a turn to faith that many people needed as they found themselves wandering in issues of race relations, assassinations, politics, war, and family life in 1968. The uses of light both poetically and musically suggest an impressionistic reference just like *Monet's "Waterlilies."* Both the poet and composer leave the piece open ended. Much like Monet's impressionistic images Cipullo and Hayden marry together the natural elements of light and water in the scene to provide comfort in a time of many catastrophes. The beginning pedal tones were C and G, and Cipullo's ending with C# and G# articulations illustrate the rising transcendence.

## CHAPTER SIX

## THE WHIPPING

Robert Hayden writes this poem from his personal perspective as a young boy in Detroit, Michigan. The poem is about a woman who exhausts herself by whipping a boy as an act of catharsis.<sup>23</sup> *The Whipping* contains Hayden's feelings toward his foster mother. The very violent nature of the poem is disturbing, but there is resolution in it. Although her cruelty is evident, Hayden is sympathetic, a feeling he experienced as a youth even though he and his foster father were scapegoats for her misery.<sup>24</sup> Hayden says that the poem "is a sad poem, one I had to write almost as an act of expiation." This poem is from three different perspectives: the people observing "across the way," the boy, and the woman beating him.

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<sup>23</sup> Williams, Pontheolla Taylor. *A Critical Analysis of the Poetry of Robert Hayden Through His Middle Years*. 1977.

<sup>24</sup> Lynch, Charles. 'Robert Hayden And Gwendolyn Brooks: A Critical Study'. Ph.D. New York University, 1977. Print.

The old woman across the way  
                   is whipping the boy again  
 and shouting to the neighborhood  
                   her goodness and his wrongs.

5     Wildly he crashes through elephant ears,  
           pleads in dusty zinnias,  
 while she in spite of crippling fat  
           pursues and corners him.

10    She strikes and strikes the shrilly circling  
           boy till the stick breaks  
 in her hand. His tears are rainy weather  
           to woundlike memories:

15    My head gripped in bony vise  
           of knees, the writhing struggle  
 to wrench free, the blows, the fear  
           worse than blows that hateful

20    Words could bring, the face that I  
           no longer knew or loved...  
 Well, it is over now, it is over,  
           and the boy sobs in his room,

And the woman leans muttering against  
           a tree, exhausted, purged—  
 Avenged in part for lifelong hidings  
           she has had to bear.

In the first stanza Hayden writes from the perspective of onlookers who watch the boy being whipped while the woman shouts to the neighborhood. Not only is the woman shouting, but she is shouting about how good she is and how the boy has done wrong. According to Lynn Wyman there are a few phrases she describes to explain this: “I cook, I clean... and you act like a heathen;” “After all I’ve done for you, look how you behave;” “I’ve tried to teach you right from wrong;” “I’m only doing this for your own

good;” “I’m whipping you because I love you.”<sup>25</sup> Unfortunately, these sayings occur all too frequently in everyday life.

In the second stanza Hayden adds more action and uses provocative word choices to describe the scene. The boy tries to escape from the woman by running through zinnia flowerbeds. He runs away “wildly,” meaning he is out of control. Hayden describes the zinnias as “dusty,” which suggests the flowers have been there for a long time. Hayden’s choice of zinnias is significant because these are flowers that do not require careful cultivation to grow, thus perfect for an obese woman who has “crippling fat.” Ironically this “crippling fat” does not get in the way of running after and cornering the boy. The very sight of this enormous woman is terrifying for the small boy who is cowering in a corner bed of old zinnias.

In this second stanza the consonants play a vital role in the escalation of the drama. The “w” sound of “wildly” begins in a closed mouth position and opens dramatically to the open [a] vowel that comes after. The plosive consonants “c,” “p” “d” are important in the words “crashes,” “pleads,” “dusty,” “crippling,” “pursues,” and “corners.” Hayden uses strategically placed hard consonants in these cases when painting the violent scene. The performer has the option to use the percussive consonants forcefully. A particularly interesting descriptor of the woman’s fat is “crippling.” Not only does this word contain a harsh “c” sound but it is followed by the “r” sound. The combination of the two consonant sounds intensifies the feeling of harshness in pronunciation while depicting a morbidly obese woman.

The third stanza is very violent and suggests that the old woman is beating the boy with all of her strength until the “stick breaks in her hand.” The first line of this

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<sup>25</sup> Wyman, Lynn. *Hidings and Revelations: Robert Hayden’s “The Whipping.”*

stanza contains the word “strikes” twice, suggesting repeated beatings with the stick.

Hayden describes the boy as “shrilly circling.” This suggests his very small size and the fact he is still trying to escape to no avail. Hayden uses alliteration and more harsh language in the third stanza pointing to the “woundlike” memories. The alliterative “s” and “sh sounds (“strikes,” “strikes,” “circling,” “stick,” “she,” “shrilly”) illuminate the repeated strikes the boy receives from the woman until the stick finally breaks in her hand. Hayden’s metaphorical “rainy weather” suggests depression and negativity in this scene. “Woundlike memories” imply the unhappy recollection of the past for both the boy and woman.

The shift to first person in the fourth stanza tells the awful tale from the boy’s perspective. Hayden heightens the drama with harsh “r” sounds (“gripped,” “writhing,” “struggle,” “wrench,” “fear,” “worse”), recurring frequently just like the blows the boy is receiving. Ironically, the woman with “crippling fat” is able to hold the boy with her bony knees. He struggles to “wrench free,” fearful for his life.

The enjambment bridging the fourth and fifth stanza calms the pace of the poem. A sense of sadness creeps in at this point as the boy says that fear of this physical abuse is worse than any form of verbal abuse the woman could give. The boy goes on to say that he no longer knows or loves the woman beating him. The boy has been abused so many times that he no longer recognizes who she is. A regularity of whippings is implied in the first stanza (“again”). The poem calms further at the ellipsis, indicating the point the beating ceases. The ellipsis also suggests there is much more fear on the boy’s mind, and future whippings.

The last stanza is remarkable because (writing this from personal experience) Hayden is astonishingly able to capture and understand the perspective of the woman. The woman is rendered speechless (muttering) from exhausting her body beating the poor boy. She has “purged” herself of pent up emotional issues. For bearing “lifelong hidings” the woman feels avenged but only “in part.” This is significant because she does not totally purge herself of her “lifelong hidings.” The word choice “hidings” is thought provoking because it has more than one connotation. Lynda Wyman suggests the other connotations could be the hidings as beatings, and suggests that in popular culture, abuse is habitual.<sup>26</sup> It is very likely this woman could have been beaten herself, which psychologically can cause adverse mental effects for a lifetime. Furthermore the hidings are life long, so this could mean the woman is actively receiving abuse of some kind. This is an African-American woman living under double oppression of being an “inferior” gender and an “inferior” race as perceived in America society at that time. She is metaphorically beaten her entire life in a variety of ways, large and small. She is powerless, except over a small boy, whom she treats as the powerful have treated her; abusively. Wyman points out that there are actually three victims in this poem; the boy, the woman, and the people “across the way.”<sup>27</sup>

Despite the fact that this poem is disturbing, Tom Cipullo writes salient musical gestures that mirror the idea of adversity leading to resolution. The song opens with an accented chord, illustrating the stick striking the boy. Such chords recur sporadically throughout, and will be referred to as *assault chords*. This very theatrical song ironically has the same metronome marking as Schubert’s *Erlkönig*, and contains an eerily similar

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<sup>26</sup> Wyman, Lynn. Hidings and Revelations: Robert Hayden’s “The Whipping.”

<sup>27</sup> Wyman, Lynn. Hidings and Revelations: Robert Hayden’s “The Whipping.”

rhythmic figure. Cipullo's use of repeated G's evokes an emotional and mental poking. I will refer to the repeated ostinato G's as the *merciless theme* because it evokes the unforgiving way the woman beats the boy in much of the song. The combination of the *assault chord* and the *merciless theme* as seen in Example 1 characterize most of the song in some variation or another. The marking of *mechanical, precise* also suggests the woman is calculating in her actions.

### Example 1

*for Donna Loewy*

**Prestissimo** (♩. = 152) *ff*

Baritone

The old wo- man a - cross

**Prestissimo** (♩. = 152) *mechanical, precise*

Piano

*ff* *f* **Merciless theme**

**Assault chord**

The wide leap from C#3 to F4--each note dissonant within its surroundings--captures the exploding rage of the mother as well as the exasperation of on-looking neighbors “across the way,” fed up with having this violent scene play out once “again” (Example 2).



## Example 2

The musical score for Example 2 consists of two systems. The first system, labeled '8' at the beginning, features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line is in bass clef with a key signature of one sharp (F#) and a 9/8 time signature. It contains the lyrics 'boy' and 'a' with a long melisma. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a 9/8 time signature. The second system, labeled '11' at the beginning, continues the vocal and piano parts. The vocal line has the lyrics 'gain'. The piano accompaniment includes a forte (*f*) dynamic marking and a key signature change to one sharp (F#) in the right hand.

Cipullo uses the *merciless theme* and *assault chords* while the woman shouts to the neighborhood “her goodness and his wrongs” (Example 3). Additionally, in measure 21 there is the *anxiety gesture*, which foreshadows the musical transition depicting the unearthly scene as the boy runs wild through flowerbeds. This right hand keyboard pattern represents the boy’s growing fear while simultaneously having the *merciless theme* in the left hand to show the pitiless horror the woman instills in the poor boy.

### Example 3

Example 3 shows a musical score with two systems. The first system (measures 15-18) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line includes the lyrics "neigh - bor - hood her good ness". The piano accompaniment has a continuous eighth-note pattern in the right hand and a more complex, accented pattern in the left hand. Red boxes highlight the piano accompaniment in measures 15-18, labeled "Merciless theme", and the piano accompaniment in measures 17-18, labeled "Assault chords". The second system (measures 19-22) continues the vocal line with the lyrics "and his wrongs." and the piano accompaniment. The piano accompaniment features a descending line in the right hand and a more complex, accented pattern in the left hand. A red box highlights the piano accompaniment in measures 20-22, labeled "Anxiety gesture". The piano accompaniment also includes dynamic markings: *f*, *ff*, *p*, and *mp*.

The repetition of the *anxiety gesture* in measure 24 (Example 4) suggests the boy's fearful mind and body while he attempts to escape. Simultaneously, the *merciless theme* remains ruthless in the keyboard's left hand. Cipullo's descending musical lines shown in measure 26 aurally depicts the boy lowering his center of gravity as he readies himself to "wildly" crash through the "elephant ears."

### Example 4

23

Bar.

come sopra

Pno.

*ff p mp f poco ff*

We arrive at the *total chaos* section in measure 27 when Hayden describes the boy “Wildly” crashing through elephant ears, and pleading in “dusty zinnias.” Cipullo’s wide leaps in the bass ostinato and ascending chord patterns illuminate the chaos in the scene. Additionally, the regularity of the pattern further suggests the consistency with which the beatings occur. The vocal line begins higher in tessitura on “Wildly” and descends with fear until “pleads” which suggests the boy running and crashing down in flowerbeds pleading for his life. The recurring downbeat F-sharp in the bass (mm. 27-32) lowers to F-natural on “pleads.” This has emotional significance because the boy’s despair spirals downward to the depths of his soul in the keyboard while the vocal pitch rises to a high Gb4 in a wail of pleading to his mother. This is the boy’s first utterance, and it is presumably being viewed by the neighborhood. Enharmonic shifts from sharps to flats at measure 33 (e.g. Ab/G# in the bass) illustrate the shift of perspective to the boy as well as the neighborhood’s conflicting feelings about what they are witnessing.

## Example 5

Example 5 is a musical score for a Baritone (Bar.) and Piano (Pno.) in 8/8 time. The score is divided into two systems, measures 27-30 and 31-34. The Baritone part has lyrics: "Wild - - ly he crash-es through el - e - phant ears" (measures 27-30) and "pleads" (measures 31-34). The Piano part features complex chordal textures with large leaps in the bass line. Dynamics include *ff* (fortissimo) and *f* (forte). The tempo/mood is marked *passione*.

In Example 6 Cipullo continues the pursuit in *total chaos* composing the right hand ascending chord patterns with large leaps in the bass while the boy crashes through dusty zinnias. He also maintains a high vocal tessitura suggesting the boy's wild running and implied screaming. The bass line continues its descent to Eb at measure 38 to further illustrate the boy's distress and to mark the beginning of the actual pursuit. On the word "crippling" Cipullo writes a high G-sharp in the melody on an [I] vowel. The performer should sing a pure [I] vowel on "crippling" in order to give a brighter sound evoking the harshness of the word. The woman pursues the boy musically and poetically in measures

41 and 42. Cipullo illustrates the pursuit by pedal tone C's acting as the obese woman's heavy thudding footsteps in the bass and repetitions of a right-hand pattern while sustaining the vocal "pursues" on a D-sharp. Her footsteps are heavy because she stomps using quarter notes in 12/8 time, which is aurally 2 against 3. The pursuit is rhythmically amplified by the accents on the downbeats of both measures highlighting the woman's "crippling fat."

### Example 6

35 (b) *Bar.* in dus - ty zin - ni - as, while she in

*Pno.* *Don't cover voice!* *ff*

39 *Bar.* spite of crip - pl - ing fat pur - sues and cor - ners him. *fff*

*Pno.* *ff*

When she “corners him” Cipullo vocally composes matching rhythmic figures in the keyboard to suggest a momentary deer-in-headlights stop because the boy is cornered, and about to take a serious beating.

### Example 7

39

Bar. spite of crip-pl - ing fat pur - sues \_\_\_\_\_ and cor - ners him.

Pno.

ff

In measure 44 Cipullo brings back the *merciless theme* but heightens the drama by raising the pitch to B-flat from G. The *assault chords* come back, each one representing a strike the boy is receiving. Cipullo’s *merciless theme* and *assault chords* musically illustrate Hayden’s narrative “she strikes, and strikes the shrilly circling boy” (Example 8).

## Example 8

44

Bar.

Pno.

*feroce*

*ff*

47

Bar.

Pno.

*ff* *feroce*

She \_\_\_\_\_ strikes and strikes the

50

Bar.

Pno.

shril - ly \_\_\_\_\_ cir - cling boy till the

In measures 53-56 (Example 9), Cipullo weaves the voice and keyboard parts together to illuminate the text “stick breaks in her hand.” The *merciless theme* stops in measure 53, and the voice part sings accented, unaccompanied “stick/breaks” on strong beats syncopated with accented striking chords in the piano on off beats, achieving the violent striking nature of Hayden’s text. Then a large vocal leap in measure 54, and long

sustain on “hand” in the upper register illustrate the stick has broken very forcefully in the woman’s hand.

### Example 9

The image shows a musical score for Example 9. It consists of two staves: a vocal staff labeled 'Bar.' and a piano staff labeled 'Pno.'. The vocal staff is in bass clef and starts at measure 53. The lyrics 'stick breaks in her hand.' are written under the vocal line. The piano accompaniment is in treble and bass clefs. The piano part features a complex rhythmic pattern with many beamed notes and rests, suggesting a fast, intricate melody. The vocal line has a few notes, including a sustained note on 'hand'.

After the stick breaks, Cipullo calms the music to match the “woundlike” memories of the boy’s tears, shown in Example 10. Cipullo brings back the *merciless theme*, and juxtaposes it with the *anxiety gesture*. Here the *merciless theme* represents the constant beatings and the *anxiety gesture* represents the boy’s tears. The boy is being beaten so badly that his tears cannot extinguish the fires in his “woundlike memories.” Cipullo evokes the boy’s blurred thoughts with ties that blur the rhythm in measures 62-63. The hypnotizing *merciless theme*, and rhythmic ties in the right hand musically mirror the boy’s distorted sense of reality created by the blurred sense of rhythm. Vocally the mood is calmed momentarily in speaking range when “his tears are rainy weather.” Furthermore, in Example 10 the boy’s “woundlike memories” are so dreadful he softly whimpers in anguish on an [u] vowel with an 11<sup>th</sup> leap to a piano dynamic “wound” in the upper passaggio.



## Example 10

57 *p* *teneramente*

Bar. His

Pno. *cresc.* *teneramente* *subito p*

una corda

60

Bar. tears are rain - y weath - er to

Pno. *mp* *p*

62 *p* *mf*

Bar. wound - - - like mem - o - ries.

Pno. *mf*

tre corde

The struggle continues in measure 65 as Cipullo lowers the *merciless theme* a semitone to A-natural. Here, the *anxiety gesture* appears in the bass for the first time. By lowering both, Cipullo deepens the depths of fear the boy is feeling. Simultaneously, Cipullo composes a rise in the melodic line as the poem changes to the first person point of view in measures 69 through 72. This suggests the boy's emotions rising while his spirit is broken from the beating. The ominous bass *anxiety gesture*, constant *merciless theme*, and the contrasting rise in melodic writing build the "writhing struggle to wrench free" from the woman's "bony vise of knees" in the narrative, shown in Example 11.

## Example 11

65 *mp* *4:3*  
Bar. My head gripped in bon - y vise of  
Pno. *mp*

69 *mf* *poco* *f* (5)  
Bar. knees, the writh - - - ing  
Pno. *mf* *poco* *f* (5)

72 *f* *4:3*  
Bar. strug - gle to wrench free, the  
Pno. *f*

Detailed description: The musical score is presented in three systems. Each system consists of a Baritone (Bar.) staff and a Piano (Pno.) grand staff. The Baritone staff includes lyrics and musical notation with various dynamics and articulations. The Piano staff provides accompaniment with complex rhythmic patterns and dynamics. The first system (measures 65-68) features a Baritone melody with a 4:3 ratio and a Piano accompaniment with a moderate tempo (mp). The second system (measures 69-71) shows a Baritone melody with a 5-measure rest and a Piano accompaniment with a moderate tempo (mf) and a 5-measure rest. The third system (measures 72-74) features a Baritone melody with a 4:3 ratio and a Piano accompaniment with a forte (f) dynamic.

Cipullo musically recalls *total chaos* from measure 27 in measures 75-87 as the poetry speaks to the inner feelings of the boy while he is being beaten. Poetically the boy is not trying to escape anymore. He is in the woman's "bony vise of knees," and cannot get out. The irony here lies in the "bony knees" the woman has while she is depicted as very overweight. The musical recollection is also ironic because the boy is being beaten senseless and no longer trying to escape like he was when running away "Wildly."

Amidst the *total chaos* the boy somehow is able to look at the woman's face and realize he no longer is able to recognize her, or even love her. The fear the boy is feeling is illuminated by Cipullo's musical marking *slightly flat* on the vocal C-natural "fear" in measure 77. This suggests the fear, pain, and exhaustion is so great that the boy is having trouble speaking at his normal pitch level. The melody is mid-range until the boy says he doesn't recognize this face anymore or love the woman. The text "no longer knew or loved" climaxes passionately on "loved" sung on high F#4. This suggests the painful realization that the boy did love the woman at one time but has since forgotten that.

## Example 12

75 *ff* blows, the fear

79 worse than blows that hate - ful Words could bring,

84 *fff* the face that I no long - er knew or loved....

The musical score consists of three systems, each with a vocal line (Bar.) and a piano accompaniment (Pno.). The key signature has two sharps (F# and C#), and the time signature is 12/8. The first system (measures 75-78) features a vocal line with a long note on 'fear' marked 'slightly flat' and a piano accompaniment with a strong *ff* dynamic. The second system (measures 79-83) continues the vocal line with 'Words could bring,' and the piano accompaniment. The third system (measures 84-87) features a vocal line with 'the face that I no long - er knew or loved....' and a piano accompaniment with a *ff* dynamic. The piano accompaniment is characterized by complex chordal textures and arpeggiated figures.

Musically and poetically the narrative calms in measures 88-99 as the density of the musical texture is lightened. Nevertheless the *merciless theme*, and *assault chords* remain for the remainder of the song. The *merciless theme* now serves as the mental baggage the boy has, due to the relentless beatings. The *assault chords* appear and serve as a mental reminder of the terrible lifelong beatings, though for today “it is over now” illustrated in Example 13.

## Example 13

The musical score for Example 13 consists of three systems, each with a vocal line (Bar.) and a piano accompaniment (Pno.).

- System 1 (Measures 88-90):** The vocal line is silent. The piano part features a continuous eighth-note accompaniment in the right hand, marked *ff pp* (fortissimo piano piano). The left hand has a single note in the first measure.
- System 2 (Measures 91-94):** The vocal line begins with the lyrics "Well, it is o - ver". The piano part continues with the eighth-note accompaniment. The vocal melody is marked *P* (piano).
- System 3 (Measures 95-98):** The vocal line continues with the lyrics "now, it is o - -". The piano part continues with the eighth-note accompaniment. The vocal melody is marked *P* (piano). The piano part includes a dynamic shift from *ff* to *pp* in measure 97, marked with an accent ( $\Delta$ ).

When the boy “sobs in his room” Cipullo composes an ascending vocal line with semi-tone dissonances in the keyboard to evoke rising dissonant sounds like cries of sobbing. The last sob on measure 107 is composed with an accented *assault chord* and

accented vocal articulation in the upper register G-flat to highlight the pinnacle of the boy's sobs from being beaten. This melodic gesture contradicts traditional sobs written in downward motion.

#### Example 14

100

Bar. *P* ver, and the

Pno. *ff* *pp*

104

Bar. *mp* boy sobs

Pno. *P*

106

Bar. *mf* *f* *pp* in his room.

Pno. *mp* *f* *pp*



In Hayden's text as the "woman leans" Cipullo keeps semi-tone dissonances in the bass clef with the *merciless theme* in the treble clef. This doubly suggests repeated dissonance in the woman's mind from issues she has to bear. Additionally, Cipullo composes the *anxiety gesture* in measures 114-116. This illustrates the otherworldly experience the woman goes through beating the boy.

## Example 15

109 *mp*  
Bar. — and the  
Pno. *pochissimo* *p*

112  
Bar. wo - man\_ leans\_ mut - ter - ing  
Pno. *mp*

115 *mp* *P*  
Bar. a - gainst a tree, ex - haus -  
Pno. *poco f* *pp*

In Example 16 the woman purges herself of her own issues and Cipullo composes “avenged” with a large leap to suggest the woman’s psychotic vindication. The word “purged” has a glissando downward to musically evoke a mental and emotional vomiting of her feelings. Furthermore, Cipullo composes the *anxiety* in the bass in measures 124-125 to musically evoke the woman’s delirium. Marked *angry* Cipullo composes “in part”

in the lower register to evoke a seething yet controlled quality to the text as if under one's breath.

### Example 16

Example 16 consists of two systems of musical notation, each featuring a vocal line (Bar.) and a piano accompaniment (Pno.).

**System 1 (Measures 118-121):**

- Measures 118-119:** The vocal line begins with a long note, followed by a rest. The piano accompaniment features a continuous eighth-note pattern in the right hand and a single note in the left hand.
- Measure 120:** The vocal line has a rest. The piano accompaniment has a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.
- Measure 121:** The vocal line has a rest. The piano accompaniment has a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.

**System 2 (Measures 122-125):**

- Measures 122-123:** The vocal line begins with a long note, followed by a rest. The piano accompaniment features a continuous eighth-note pattern in the right hand and a single note in the left hand.
- Measure 124:** The vocal line has a rest. The piano accompaniment has a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.
- Measure 125:** The vocal line has a rest. The piano accompaniment has a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.

The lyrics for the vocal line are: "ted, purged, a - venged".

125 *mp* (*angry*)

Bar. *mp* in part for

Pno. *mp* *p*

As Hayden tells the story about the woman's "lifelong hidings" the *merciless* theme evokes recurrent mental and physical things the woman may bear such as abuse as the *assault chords* remain. It is unclear from the text if the woman is currently being abused, but Hayden does write "lifelong hidings" which allows Cipullo's ostinato pattern to relate to the woman. Like the boy, she too has been beaten, in one way or another. The rhythmic offbeat figures in measure 133's bass *assault chords* represent the woman's clouded mind and lifelong heart wrenching emotion. The final word "bear" is composed with great musical conflict by using two keys simultaneously. Poetically "bear" is the key word in the sentence because it shows the reader the woman has had to put up with some form of controversy her entire life (and probably still does). The Haydens did live in an unstable household in Detroit. She feels "in part" better by beating the boy, which shows that it doesn't totally "avenge" her "lifelong hidings." Cipullo's juxtaposition of two unrelated major keys shows only partial resolution in the woman's mind, as it is dissonant. Additionally Cipullo marks *seething* as the instruction for the final word, which means the woman has anger built up that is unexpressed.

## Example 18

128 *mp* *dolcissimo* 31

Bar. life - - - long hid - - - ings

Pno. *mp* *poco* *f* *mp* *poco* *f* *poco* *f*

132 *poco* *f* *f* *f*

Bar. she - - - has had - - -

Pno. *mp* *mf* *poco* *f* *f* *poco* *f* *f*

136 *mf* *PPP* (*seething*)

Bar. to - - - bear - - -

Pno. *P* *PPP*

3:20

Tom Cipullo's setting of the text reveals plenty of adversity through the *merciless* theme, *assault chords*, *anxiety gesture*, *total chaos*, and the astoundingly taxing vocal demands. Hayden's personal perspective is encapsulated in these musical gestures. The

resolution aspect lies in the way Cipullo winds down this adversity. In the last line (“avenged in part for lifelong hidings she has had to bear”), Cipullo’s decrescendo leading to a silence before the final utterance (mm. 135-137) mirrors how Hayden has turned the camera around and looked at the situation from a different perspective as an adult man. The *ppp* ending “bear” (marked *seething*) in the music shows how the poet has gained new perspective as to why these awful beatings occurred. For the first time in this song, there is an extreme quiet suggesting a certain calm. The two unrelated chords (C and F#) show the difference between the boy’s perspective and the man’s perspective as well as the woman’s anger and the boy’s acceptance coming together in resolution.

## CHAPTER SEVEN

## THOSE WINTER SUNDAYS

The poem *Those Winter Sundays* evokes qualities of adversity leading to resolution. Told in the first person, it moves from a boy not realizing his father loves him to a mature man later in life knowing full well his father loved him a great deal. In this poem the performer has the opportunity to tell the story from the poetic, musical, and personal perspectives of Hayden simultaneously. This poem is taken from the collection entitled *A Ballad of Remembrance*. Robert Hayden's difficult childhood in Detroit, Michigan is referenced. Moreover this is another poem written from his personal perspective. The action of the poem begins with a father who gets up early in the morning to put wood on the fire to keep his family warm. He does so, significantly, even on Sunday mornings, the day of rest. Hayden's remarkable personal view intensifies our mindfulness to the boy's idea of his father. He then makes the reader mindful that time can change one's perspective. The poem attempts to break down walls of previous thoughts. The vernacular language of this poem also makes it accessible.

Sundays too my father got up early  
 and put his clothes on in the blueblack cold,  
 then with cracked hands that ached  
 from labor in the weekday weather made  
 5 banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.  
 When the rooms were warm, he'd call,  
 and slowly I would rise and dress,  
 fearing the chronic angers of that house,

10 Speaking indifferently to him,  
 who had driven out the cold  
 and polished my good shoes as well.  
 What did I know, what did I know  
 of love's austere and lonely offices?

The first stanza of the poem describes how the father woke early in the morning despite extreme cold to make a fire for his family in order to keep them warm. He describes the cold as “blueblack” by using a poetic device of synesthesia. “Blueblack” evokes the emotions of Hayden’s Sunday mornings as a child, having a lack of emotional warmth. The physical heat of the fire made by Hayden’s father provides warmth.

The first stanza is also very interesting because there are many labor-intensive consonants to enunciate. The adjectives “blueblack,” “cracked,” and “banked” use plosive consonants, which intensify the description of the father’s hands early in the morning. In the third line of the first stanza “cracked hands that ached” uses both plosive consonant and a glottal onset vowel (“ached”) to describe the father’s hands. In the final line of the stanza, two alliterative plosive consonants are used to describe the fires, “banked” and “blaze.” The use of three consecutive one syllable words with b and f consonants slow the pace of the stanza’s end. The consonant sounds “b,” “k,” and “z” are in close proximity in the second and final lines. Hayden uses all these plosive



consonants because they are not only more difficult words to say, but also describe a hard bitter time in his life. The very last word of the stanza ends with a consonant “m”. The consonant “m” causes the performer to have a full mouth and lip closure, thus punctuating the stanza.

In the second stanza Hayden uses poetic devices to illuminate the boyhood scene. He uses personification here when he describes the ability to hear the cold “splintering, breaking” because cold cannot perform these actions. Furthermore, the harsh sounds of the “c” in “cold” and “k” in “breaking” contrast the more muted “b” sounds of “banked” and “blaze” in the first stanza. The second and third lines describe how the boy would get up after the father started the fire when the rooms were comfortable. Additionally the second line uses alliteration with three consonant “w” sounds. Hayden uses the gentler “w” sounds to show how the son had an easier time getting up after his father had warmed the house. The phrase “chronic angers of that house” uses personification because the house itself cannot get angry. Hayden is depicting the constant and violent quarrels going on in the home. A lack of homeostasis in the home causes a hypothetical emotional acidic liquid to form between the relationship of the father and son. This eventually makes them corrode and break apart.

The third stanza begins with the boy’s cold indifference to his father, and ends with a loving reflection upon the love of which he had been unaware. The father had just warmed the house and the boy is unappreciative. Though the father polished the boy’s shoes, he does not realize this is an expression of love. The final two lines of the poem point to reflection later in Hayden’s life. There is an enormous essence of heartbreak found in these lines. The use of two very evocative adjectives “austere” and “lonely”

suggests that the mature Hayden didn't understand his father's everyday "offices" of lighting the fire and polishing shoes. The fact that the boy misunderstands the actions and doesn't appreciate them strongly suggests the father is alone or lonely. In Hayden's boyhood the father's actions are underappreciated. The sounds of the words are warmer in the last two lines of the poem. The final line has four glottal onsets. The only two other sounds in the last line are the "l" sounds of "love" and "lonely." The penultimate line repeats itself for emphasis. The "wh" sounds are particularly cold, yet they reflect on the self of the poet (Hayden) and prepare the emotional warmth of last line masterfully.

Michael Harper points out the meaning of the word "offices" in this case.

Harper's friend James Wright (an American poet born in poverty in Martins Ferry Ohio) says:

The word "offices" is the great word here. Office, they say in French. It is a religious service after dark. Its formality, its combination of distance and immediacy, is appropriate. In my experience uneducated people and people who are driven by brute circumstance to work terribly hard for a living, the living of their families, are very big on formality.<sup>28</sup>

In looking back at love in this simple manner with no luxuries, there is a sense of dignity and principle that was found in actions not words. At the end of the poem the chores completed by the father are now seen by Hayden as acts of love. Hayden calls this a "sad poem," noting "oh, [the final stanza is] full of regret."<sup>29</sup> The sin Hayden feels the need to do penance from is speaking indifferently to his father as a youth. He did not

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<sup>28</sup> Harper, Michael S. *Every Eye Aint Asleep / Every Goodbye Aint Gone*. Robert Hayden: Essays on the Poetry. Goldstein and Chrisman.

<sup>29</sup> There was a long period in Hayden's life when he was unable to read this poem in public because of the emotional impact it had on him, presumably due to his deep-rooted troubled relationship with his own father.

realize that his father demonstrated love through routine actions. The father providing the basic needs of food, clothing, and shelter (including warmth) are an expression of loving his son.

Robert Hayden is very concerned with the sound of his poetry. In an interview regarding this period in his life he is asked, “How important to you is the sound of your poetry?”

Very important to me. I hear my lines as I write them. I’m almost as much concerned with the way my poems sound as I am with what they say. I think of the two elements interacting. I’m sensitive to the textures, weights of words, to vowel and consonant values. I’ll allow a poem to have harsh sounds – dissonances – if they contribute to the effect I’m after. Rhythm obviously, determines tonality too. And repetition is a tonal as well as rhetorical device. I use it more sparingly than I used to, however.<sup>30</sup>

Tom Cipullo’s musical setting of *Those Winter Sundays* contains significant musical gestures that mirror the qualities of adversity leading to resolution as found in Hayden’s poem. There are three clear musical sections I will label *unconditional love*, *oblivion*, and *unconditional love’s realization*. Both *unconditional love* sections contain much more musical stasis while the *oblivion* section in the middle contains more instability and conflict.

Beginning in measure 1 (Example 1) *unconditional love* contains Cipullo’s relative brightness of B-Major juxtaposed with the warm feeling suggested in D-flat major. This implies conflicted feelings immediately from measure 2. These conflicted feelings are the warm feelings of the fire made by the boy’s father and the cold feeling

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<sup>30</sup> Robert Hayden. *Collected Prose*. Ann Arbor Michigan: The University of Michigan Press, 1984.

from the lack of love he felt at the time. The dissonances Cipullo writes to emotionally color these feelings are coupled with the melody line, which stays on B-natural for the first 4 measures. The static melody line suggests psychological resolve in the midst of conflicted feelings, which are shown harmonically. In this example Cipullo begins a simple downward walking bass line I will refer to as *affectionate bass* because it patiently walks for eight measures just as Hayden's father tolerantly walked around the house performing mundane acts of love.

### Example 1

Gently moving, with expression (♩ = 88)  
*pp* (hushed)

Baritone

Static melody

Warm D-flat

Piano

*pp*

una corda

Affectionate bass beginning

The musical score for Example 1 is in 3/4 time. The Baritone part (bass clef) has a static melody line on B-natural. The Piano part (treble clef) features a triplet figure in B-Major and sixteenth note figures that suggest C-Major. Red boxes highlight the 'Warm D-flat' triplet and the 'Affectionate bass beginning'.

The *affectionate bass* continues in Example 2, and Hayden's use of synesthesia on the word "blueblack" is mirrored in the piano in measure 6 by a triplet figure in B-Major and sixteenth note figures that suggest C-Major. Cipullo uses musical synesthesia throughout the piece by putting two keys together like the poetic technique.

## Example 2

4

Bar. *pp dolce*

and put his clothes on in the blue - back cold,

Pno. *pp dolce*

*Synesthesia*

*Affectionate bass continued*

3

Cipullo's cadence point in measures 8-9 suggests B-Major but again uses C-Major in the high treble for coloration, which suggests the vivid remembrance of the father's "cracked hands that ached." In Example 3, measures 9-17 act very similar to measures 1-8 harmonically, and employ the *affectionate bass*. Additionally the vocal line warmly delivers the text "ached" on a *ppp* D-sharp to vocally accentuate the aching of his "cracked hands."

## Example 3

8

Bar. *p teneramente mp ppp dolcissimo*

then with cracked hands that ached

Pno. *p teneramente mp ppp*

7

3

3

3

8<sup>va</sup>

Illustrated in Example 4 the *affectionate bass* continues, and Hayden's text "made banked fires blaze" is illuminated by a significant B-major cadence, ending the *unconditional love* section. The word "blaze" was chosen by Hayden as a verb to describe how the fire comes alive, and is brought musically to life by the octave bass note F-sharps in measure 16 leading to the word "blaze" on measure 17.

### Example 4

Example 4 shows a musical score for a vocal and piano piece. The score is divided into two systems. The first system (measures 12-16) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line has lyrics: "from la-bor in the week-day weath - er made banked fir - es". The piano part has a "Critical cadence point" marked with a red box around a specific chord in measure 15. The second system (measures 17-18) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line has lyrics: "blaze. tre corde". The piano part has a "Critical cadence" marked with a red box around a specific chord in measure 17. The piano part also includes the instruction "poco f".

Poetically and musically the next section is a transitional section from *unconditional love* into *oblivion*, illustrated in Example 5. The cadence on measure 17 begins the transition by combining B-major in the left hand and E-flat major in the right hand. The combination of implied sharps from the B-major cadence, and flats on the page is visually conflicting and mirrors the regretful line "No one ever thanked him." Furthermore, the C-sharp vocal line note on the word "him" (measure 19) is significant because it is sustained through measure 20 but changes to an enharmonic D-flat, as does the piano. Musically this suggests the father stays the same, but our perception of him

changes visually on the page by changing the C-sharp to D-flat in the melody and by using a deceptive cadence taking us from A7 in measure 19 to an unrelated Db major in measure 20. The only thing remaining aurally the same is the enharmonic melody-tone “him.”

### Example 5

17 *f* *passione* *riten. - - - molto*

Bar. blaze. No one ev - er thanked him. **Enharmonic**

Pno. *poco f* **Transition measure** **Oblivion section** *colla voce*

tre corde

**Slightly faster (♩ = 102)**

20 *a tempo* *no breath* *con moto*

Bar. **Enharmonic D-flat** I'd wake

Pno. *con moto* *f* **D-flat**



Significantly, in Example 6 measures 20-23 stay in flat accidentals evoking a warm mood of waking up and hearing the cold splintering. The key area of D-flat is musically splintered on beat three of measure 23 in the right hand of the piano with octave A-naturals and the D-F#. Furthermore the vocal delivery on “splintering” is uneven in rhythm with the dotted eighth/sixteenth evoking the word “splintering.”

### Example 6

Example 6 is a musical score for measures 20-23. The score is in 3/4 time and features a vocal line (Bar.) and a piano accompaniment (Pno.). The tempo is marked "Slightly faster (♩ = 102)" and "a tempo". The vocal line includes the lyrics "I'd wake and hear the cold splin - ter - ing,". The piano accompaniment is marked "con moto" and "f". A red box highlights the vocal line in measure 23, and another red box highlights the piano accompaniment in measure 23. A red line at the bottom of the piano part is labeled "D-flat key area". The text "Splintering Rhythm" is written in red above the piano part in measure 23.

Cipullo's measures 24-25 further illuminate “breaking” the cold. Measure 24 contains an uneven high keyboard gesture highlighted in Example 7. In measure 25 the chords clusters visually and aurally break apart and directly correspond with the text “breaking” as does the dotted rhythm in the right hand of the piano. The E-natural pedal tone, and sustained C-sharp in the voice melody provide stability while the cold is splintering musically. In measure 25 the melody's two dotted quarter notes work against the keyboard's regular rhythm in 4/4 time. The opposing melodic/keyboard rhythmic

ideas evoke “breaking.” Illustrated in Example 7 the bright modal area of E is highlighted for an added quality of eradicating the cold.

### Example 7

Example 7 is a musical score snippet featuring a vocal line (Bar.) and a piano accompaniment (Pno.). The score is in 4/4 time and includes a key signature change to D-flat major in measure 26. The vocal line has the lyrics "break - - ing." with a red box highlighting the C-sharp note in the final measure. The piano accompaniment has two red boxes: one highlighting an "Uneven 'breaking' gesture" in the right hand of measure 25, and another highlighting "Breaking" chords in both hands of measure 26. The tempo/mood marking is *poco f*.

Cipullo switches to D-flat in measure 26 evoking a warmer mood from the banked fires being stoked. In Example 8 Cipullo’s C-sharp melody note is enharmonically the same yet again visually conflicting with D-flat area, further signifying “breaking.”

## Example 8

The image shows a musical score for Example 8. The top staff is a vocal line in 9/4 time, starting at measure 26. A red box highlights measures 26 and 27, with the text "Enharmonic C#/D/b" above it. The vocal line continues with a long note in measure 28, marked "poco riten." and "no breath". The piano accompaniment (Pno.) is in 9/4 time and consists of two staves. The right hand has a melodic line with a "passione" marking and a "f" dynamic. The left hand has a bass line with a "D-flat key area" marking. The score includes various musical notations such as notes, rests, and accidentals.

In Example 9 Cipullo's music and Hayden's poem begin a turn to the warmth of the rooms felt by the boy, and the father calling to him in measure 28. The warmth is written into the left hand of the piano with pedal tones, while the fear is written into the rising right hand. Through these measures the right hand wanders containing the *distress gesture* as shown in measures 31-32. The right hand contains wide leaps of the *distress gesture* suggesting the boy wandering while getting up in an apprehensive manner hearing the father's call. Simultaneously, fire warming the rooms can be felt in the middle bass stepwise writing in the left hand. There are pedal tones in every measure of this section evoking the fire's stabling warmth during the boy rising apprehensively hearing his father's call.

### Example 9

Example 9 shows musical notation for measures 29-33. The tempo is marked "Slightly faster (♩ = 108) a tempo". The lyrics are "When the rooms were warm, he'd call and slow-ly I would rise." A red box highlights a "Distress gesture" in the piano's right hand, spanning measures 31 and 32.

Measure 36 and 37 are in an F-sharp minor area continuing the boy's distress using the *distress gesture* in the right hand. The leaps of sixths and sevenths resonate dissonance within consonance of F-sharp minor, similar to the conflicted feelings the boy has at this moment shown in Example 10.

### Example 10

Example 10 shows musical notation for measures 34-37. The lyrics are "and dress,". A red box highlights a "Distress gesture" in the piano's right hand, spanning measures 36 and 37.

Cipullo musically mirrors the qualities of “fearing the chronic angers of that house, speaking indifferently to him.” Beginning on the word “fearing” the bass notes

move down from measure 39 to 40 and again on measure 42 while the notes in the right hand of the piano move upward. When the boy speaks to his father the accidentals change from flats to sharps indicating a crass attitude when he talks to him. This contrary compositional technique builds additional tension and distress into the poetry. The climax is initiated on the word “speaking” and apexes on the word “cold,” F-natural. The word “cold” is sustained five beats, and is the highest sung pitch of the piece in the most overtly emotional moment of the song. Shown in Example 11, Cipullo uses homophonic parallel moving eighth notes in the right hand over a nostalgic waltz-like feeling in the left hand. This combination of different musical ideas further suggests conflicting feelings emerging from this “cold” story.

### Example 11

The musical score for Example 11 consists of two systems. The first system covers measures 39 to 42, and the second system covers measure 43.

**Measure 39:** The vocal line begins with the lyrics "an- gers of that house, Speak- ing in - diff- rent - ly to him, who had driv - en out the cold...". The piano accompaniment features homophonic parallel moving eighth notes in the right hand over a nostalgic waltz-like feeling in the left hand.

**Measure 40:** The vocal line continues with the lyrics "an- gers of that house, Speak- ing in - diff- rent - ly to him, who had driv - en out the cold...". The piano accompaniment continues with the same homophonic parallel moving eighth notes.

**Measure 41:** The vocal line continues with the lyrics "an- gers of that house, Speak- ing in - diff- rent - ly to him, who had driv - en out the cold...". The piano accompaniment continues with the same homophonic parallel moving eighth notes.

**Measure 42:** The vocal line continues with the lyrics "an- gers of that house, Speak- ing in - diff- rent - ly to him, who had driv - en out the cold...". The piano accompaniment continues with the same homophonic parallel moving eighth notes.

**Measure 43:** The vocal line continues with the lyrics "an- gers of that house, Speak- ing in - diff- rent - ly to him, who had driv - en out the cold...". The piano accompaniment continues with the same homophonic parallel moving eighth notes.

The score includes various musical markings such as *f*, *no breath*, *poco riten.*, *ff*, and *a tempo*. The lyrics are written below the vocal line, and the piano part is labeled "Pno.".

Cipullo captures the regret of the final stanza. A musically passionate moment with dense treble writing, a pedal tone A-flat, and a declamatory vocal line in the *passaggio* beautifully present the adult speaker's realization that his father's small task of polishing the shoes was a great act of love (Example 12).

### Example 12

The musical score for Example 12 consists of a vocal line and a piano accompaniment. The vocal line is in a declamatory style, with a key signature of one flat and a 3/4 time signature. It is marked with 'poco riten. passione ff' and 'riten. - -molto'. The piano accompaniment is in the right hand of the piano, with a key signature of one flat and a 3/4 time signature. It is marked with 'ff' and 'poco f'. The lyrics are 'and pol - ished my good shoes as well.'.

The final two pages of the music shift and encompass the transformation that takes place poetically. The poetry reflectively asks a question: “What did I know of love’s austere and lonely offices?” Measure 46 is marked *relaxed, calm, free* and contains impressionistic sounds that hearken to Debussy as was the case in *Monet’s “Waterlilies.”* Cipullo blurs tonality again in measures 46-49 with high treble impressionistic gestures. The *Puccini love line* in the right hand of the piano in measures 49-50 begins to bring musical resolution to the poetry just before the final question is asked in the text of measure 51. Cipullo’s measures 51 and 52 (Example 13) contain rolled chords begging the repeated question: “What did I know” with the voice set in simple recitative.

## Example 13

Relaxed, calm, free ( $\text{♩} = 88$ )  
 a tempo *mp* *molto*

Bar. 46

Impressionistic

Puccini love line

slow roll

*pp* *p* *poco* *mp*

Bar. 50

Puccini love line

Recitative

*p* *sost.* *ppp* (hushed) *a piacere*

What did I know, What did I know

fast roll *pp* slower roll *ppp*

The image displays two staves of a musical score. The top staff is for the piano (Pno.) and the bottom staff is for the voice (Bar.). The score is divided into two systems. The first system (measures 46-49) is marked 'Relaxed, calm, free (♩ = 88)' and 'a tempo mp molto'. It features a piano introduction with a 'Puccini love line' highlighted in red. The second system (measures 50-53) is marked 'Recitative' and includes the lyrics 'What did I know, What did I know'. It features a vocal line with a 'Puccini love line' highlighted in red and piano accompaniment with 'fast roll' and 'slower roll' markings.

Cipullo's measure 53 (Example 14) has a pedal tone of C-natural, but the most important pitches are the very high octave F-naturals in the right hand. These F-naturals aurally recall the word "cold" in measure 42. Cipullo writes these F-naturals higher than any other pitch sounded in the song. Furthermore the tri-tone in the left hand of C-F# is sounded simultaneously with the high F's recalling the cold. The tri-tone is the most

dissonant interval and prominently suggests Hayden's youthful conflicted feelings, which are resolved in measure 54.

#### Example 14

53

Bar. *PPP* *dolcissimo*

of love's

Pno. *dolcissimo* *PPP*

Measure 54 through the song's end completes the journey from adversity leading to resolution, and contains *unconditional love's realization*. "Love" in measure 54 is musically treated by recalling Cipullo's harmonic opening measures of the song. The bass line walks down exactly the same way, and a return of B-major tonality occurs. The rolled chords coupled with the sustained *dolcissimo* vocal delivery suggest a dream-like quality in which the speaker now is experiencing a moment of realization about his father's love. In the right hand of the piano in measure 58 there is a fragment of the *Puccini love line* from measures 49-50 transposed down. This gesture by Cipullo evokes Hayden's text of "austere and lonely offices" by lowering pitch level because it lowers the emotion to a state of contentment with what has been realized. The text suggests the speaker asking a question about the human need of love. The speaker realizes that in his



boyhood he knew nothing of “love’s lonely offices.”<sup>31</sup> Cipullo suggests reflection and realization from measure 54 through the end of piece juxtaposed with the question Hayden asks, shown in Example 15.

### Example 15

53

Bar.

*ppp*

of love's aus -

*dolcissimo*

*no breath*

Pno.

*dolcissimo*

*ppp*

<sup>31</sup> The offices referenced are the strict religious formality and mundane tasks of love. Here Hayden realizes the significance of his father getting up on “Sundays too.”

58 **perdendosi** *a piacere*

Bar. tere and lone - - - ly

Pno. **perdendosi**  
*teneramente*

60

Bar. of - fic - es? \_\_\_\_\_

Pno. *attacca America 1968 No.6*

Musically Cipullo writes a tender conclusion as an older man realizes the love that existed unappreciated in his boyhood. Through Cipullo's musical composition the journey from boyhood adversity, bitterness, and resentment blossoms into a man's heartfelt perspective on what truly happened.

CHAPTER EIGHT  
FREDERICK DOUGLASS

Robert Hayden's *Frederick Douglass* is a poem he wrote containing traits exhibiting obstacles leading to solutions. It depicts dramatic confrontation with slavery and race relations in the 1960s in America. The resolution lies with Douglass ending as a noble "remembered" man for the "lives fleshing his dream of the beautiful, needful thing."

When it is finally ours, this freedom, this liberty, this beautiful  
and terrible thing, needful to man as air,  
usable as earth; when it belongs at last to all,  
when it is truly instinct, brain matter, diastole, systole,  
5 reflex action; when it is finally won; when it is more  
than the gaudy mumbo jumbo of politicians:  
this, this Douglass, this former slave, this Negro  
beaten to his knees, exiled, visioning a world  
where none is lonely, none hunted, alien,  
10 this man, superb in love and logic, this man  
shall be remembered. Oh, not with statues' rhetoric,  
not with legends and poems and wreaths of bronze alone,  
but with the lives grown out of his life, the lives  
fleshing his dream of the beautiful, needful thing.

From the beginning Hayden insinuates "freedom" is what Frederick Douglass is trying to attain. The "it" of "when it is finally ours" is "freedom." Interestingly, Hayden depicts "freedom" as being a "beautiful and terrible thing." The beauty lies in the fact that all slaves are trying to attain the same freedom. The terrible things are what slave owners did with their freedom, enslaving African Americans.<sup>32</sup> Freedom itself can be "terrible" thing, as in great but scary. In lines 2 and 3 Hayden suggests that freedom is as necessary to the existence of mankind as air is for our lungs to breathe.

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<sup>32</sup> Hayden's *Middle Passage* comes to mind, and the voyage of the ship *La Amistad*.

Hannalie Stuart Barban asks us to note the stress pattern in the first line: “When it is finally ours, this freedom, this liberty, this beautiful.” Barban asserts that Hayden uses sprung rhythm developed by Gerard Manley Hopkins. Sprung rhythm was meant to approximate natural speech patterns in English more closely than strict iambic meter. Barban further states Hayden uses Hopkins’ technique of positioning unusual combinations of words to convey a startling yet concrete contemporary image. Barban’s analysis is an accurate description of the sonnet-like effect of this poem while not remaining true to sonnet form.<sup>33</sup> Furthermore in this poem all lines that use enjambment follow sprung rhythm.<sup>34</sup>

In the Collected Prose of Robert Hayden, Hayden remarks:

I succeeded more or less, in adapting Hopkins’ technique to my own purposes, though I don’t feel I imitated him any more than Dylan Thomas or Auden did when they too employed aspects of his technique in their own poems. *Douglass* then is not in iambic pentameter. Certain words in each line receive accent, and there are usually five stresses in each line. Though it doesn’t rhyme, as sonnets are supposed to, it does contain the required fourteen lines.

The image of the heartbeat is representative of man’s general need for freedom according to Barban. He says that the imagery of the heartbeat using the diction “instinct, diastole, systole, reflex action,” is a metaphorical representation of freedom which is as indispensable as earth and air to man’s survival. Furthermore, Pontholla T. Williams asserts that Hayden’s choice of words in respect to their brevity and relative

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<sup>33</sup> Barban, Stuart Hannalie. A Study of Selected Poems by Robert Hayden. MA diss., Winthrop College, 1972

<sup>34</sup> Barban, Stuart Hannalie. A Study of Selected Poems by Robert Hayden. MA diss., Winthrop College, 1972.

simplicity is not without significance. Of the 103 words 85 are one-syllable words, 26 are two-syllable words, and only one is a four-syllable word. Such choices make for directness and regular action like a heartbeat. Word groups like “diastole, systole, reflex action” or “gaudy mumbo jumbo” with their regular strong-weak vocal inflections are examples that parallel the beating heart.<sup>35</sup>

Williams contends that the rhythm of the poem is much like jazz. Line 3 opens with a dactyl and is followed by an iamb, a trochee, two more iambs, and a pyrrhic foot followed by a trochee<sup>36</sup> This irregular rhythm, with its jazzy syncopation supports Williams’ case.

Williams notes that Hayden uses run-on lines to emphasize his views. Lines 1-11 are a single sentence made up of a series of conditional dependent clauses followed by an independent clause that drives home the point – “this man shall be remembered.” Lines 11 through 14 contain an antithesis made up of two negative statements in which the clause “this man shall be remembered” is understood.<sup>37</sup>

Hayden points to the fact that freedom lies with effective implementation of public policy. The “gaudy mumbo jumbo” is a reference to modern day red-tape policies of corporations and organizations. Historically, a Mumbo Jumbo was a masked figure in Mandingo African tribes used during dances to solve domestic disputes involving polygamy, which the Mandingo tribes frowned upon. This origin of “mumbo jumbo” helps Hayden develop a special Afro-American flavor in this poem. This is poetically

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<sup>35</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987.

<sup>36</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987.

<sup>37</sup> Williams, Pontheolla T. Robert Hayden A Critical Analysis of His Poetry. University of Illinois Press 1987.

interesting because Hayden wrote this poem in a time of controversial racial relations and discrimination. Hayden is connecting “politicians” with “mumbo-jumbo” by illuminating racial public policy referencing polygamy and negative behavior among African tribes.

Hayden describes how Douglass was a former slave and that although he was beaten to his knees while exiled from his homeland, he was able to envision a better world. This new world was one in which nobody was hunted and caged like an animal nor treated like an alien species.

According to Barban “the abstract diction opening the last section balances the abstract concepts of freedom and liberty from the first line of the poem.” Hayden shifts to speaking about Douglass as more of a remembered man and statesman in line 10. This supremely logical smart man will not be remembered only with physical things like statues and poems. Rather he will be remembered with the “lives grown out of his life.” Here we find another example of Hopkins’ influence on this poetry, with Hayden’s use of “inscape” and “instress.” Glenn Everett’s definition of “inscape” and “instress” is as follows:

In his journals, Gerard Manley Hopkins used two terms, "inscape" and "instress," which can cause some confusion. By "inscape" he means the unified complex of characteristics that give each thing its uniqueness and that differentiate it from other things, and by "instress" he means either the force of being which holds the inscape together or the impulse from the inscape which carries it whole into the mind of the beholder.<sup>38</sup>

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<sup>38</sup> Everett, Glenn Ph.D. "Hopkin's on "Inscape" and "Instress"" Victorianweb.org. 1988. Web. 28 Mar. 2015. <<http://www.victorianweb.org/authors/hopkins/hopkins1.html>>.

Inscape is something physically experienced. Instress is supernatural like God. Instead of being remembered with “statues” (inscape), Douglass is being remembered by the lives that “flesh” out his dream (instress). His dream was the “beautiful, needful thing,” in this case freedom itself.<sup>39</sup>

Tom Cipullo’s venerable musical setting of this poem has salient musical features that mirror the qualities of adversity leading to resolution in the poem. *Frederick Douglass* begins without a break (marked *attacca*) after the final chord of *Those Winter Sundays*. Performed without a break the two pieces are bound together to show that conflicts of the previous pieces can resolve. The introductory six measures serve as a theme that appears in variations throughout the song. I will refer to this as the *freedom theme*. This dignified theme matches the revered qualities for which Frederick Douglass will be remembered. The deceptive motions in measures 2 and 4 suggest surprise, and build suspense leading to the colorful rolled chord in measure 7. This rolled chord appropriately supports the free recitative of the first line: “when it is finally ours.” The *freedom theme* returns with the very next word “freedom” in the *freedom key* of D-flat major. Additionally, Cipullo’s musical dissonance in measure 7, though not aurally disturbing, leads to the consonance on “freedom” in measure 9. This resolution suggests that in order to attain freedom there is inevitably some adversity to be overcome.

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<sup>39</sup> Everett, Glenn Ph.D. "Hopkin's on "Inscape" and "Instress"" Victorianweb.org. 1988. Web. 28 Mar. 2015. <<http://www.victorianweb.org/authors/hopkins/hopkins1.html>>.

### Example 1

Free, expressive (♩ = ca. 74)

Baritone

Piano

*poco* **Freedom theme** *fast roll\*\*\**

*p* *poco* *p* *mp*

**Recitative**

5 *poco riten* **Very free** *pp intense* *a tempo* *mp*

When it is fin-al-ly ours, this free-dom, this

**Freedom theme continued** *slow roll* *subito ppp* **Freedom key - D-flat major** *colla voce* *pp*

Pno.

Cipullo's consonant D-flat centered tonality remains until "beautiful and terrible thing" at which point the syncopated rhythm in the piano coupled with the dissonant clusters of chords signify adversity (Example 2). The *freedom theme* returns with "needful to man as air" which musically and poetically suggests freedom is just as essential to a man's life as air to breathe.



## Example 2

11

no breath poco *f*

Bar. *no breath* *no breath* *no breath*

lib-er ty, this beau - ti-ful and ter - ri-ble thing, need-ful to man as air,

Pno. *mp* *poco* *f* colla voce

Measures 16 and 17 contain the *freedom theme* again, leading to a pivotal chord in measure 19. Shown in Example 3 the *freedom chord* on the downbeat of measure 19 is significant and foreshadows the importance of the word “freedom” near the end of the song. The very same chord is found near the resolution of the piece. Cipullo creates an aural “push and pull” of musical adversity and resolution thus far.

### Example 3

The musical score for Example 3 consists of two systems. The first system (measures 16-18) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line begins with a *subito pp* marking and a *poco riten.* tempo instruction. The piano accompaniment starts with a *sub. pp* marking. The tempo changes to *a tempo* in measure 17, and the piano accompaniment has a *p* marking. The tempo returns to *riten.* in measure 18. The lyrics are: "us - a - ble as earth; when it be - longs at last to all,". The second system (measures 19-20) shows the vocal line (Bar.) and piano accompaniment (Pno.). The tempo is *a tempo*. The piano accompaniment has a *poch.* marking and a *mp* marking. A red box highlights the piano accompaniment in measure 19, labeled "Freedom chord".

As Hayden points out, words such as “diastole” and “systole” evoke that which is basic, elemental, and enduring. The beating of one’s heart is elemental for life and is mirrored by Cipullo’s even rhythmic accompaniment in measures 23-24. The even eighth notes represent the natural “reflex action” of the involuntary cardiac muscles. Furthermore Cipullo’s vocal rhythm in measure 23 repeats to evoke a heartbeat (Example 4).



1960's alluded to in Hayden's text. The policies were progressive. This was the era when important civil rights for African-Americans were enshrined into law. Racism as codified in law was abolished, but racism in lots of other areas persists. Marked *pressing*, measure 29 moves forward passionately to the text "this man" (Douglass) in measure 30. The vocal line has been demanding the entire song, but this sustained high F4 highlights the importance of Douglass' perseverance. At this moment of vocal climax, the piano part offers emotional grounding in a lower register with another iteration of the *freedom theme* in the *freedom key* (Example 5). Cipullo continues the *freedom theme* underscoring the text "this former slave, this Negro." There is a positive attribution to the *freedom theme* here, as Douglass' enslavement is now being worded as a thing of the past. The high keyboard dissonance gestures in measure 32 suggest more musical and poetic adversity coming in measure 33.

## Example 5

Example 5 is a musical score for a vocal and piano piece. The score is written in 2/4 time and consists of three systems. The first system (measures 27-32) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line includes the lyrics: "when it is more than the gau-dy mum-bo jum-bo of pol-i-ti-cians: this". The piano accompaniment includes dynamic markings *mp* and *f*. The second system (measures 33-38) features a vocal line (Bar.) and a piano accompaniment (Pno.). The vocal line includes the lyrics: "man, this Doug-lass, this for-mer slave, this Ne-gro". The piano accompaniment includes a dynamic marking *ff*. The third system (measures 39-44) features a piano accompaniment (Pno.) and is labeled "Freedom theme". The piano accompaniment includes a dynamic marking *ff*. The score includes various performance instructions such as "poco *f*", "angry", "Pressing more", "ancora più passione", "Pressing", "riten...molto", "Tempo I a tempo", and "3".

Musically there is syncopation, and poetic chaos from measures 33-37. The syncopation and chord clusters beginning in measure 33 mimic that of measures 12-13. This syncopation and chord cluster combination blur the rhythm just as Douglass' sense of reality was blurred while being "beaten to his knees, exiled, visioning a world where none is lonely, none hunted, alien." Cipullo's high keyboard stepwise octaves in measures 35-36 evoke Douglass' excitement visioning this new world (Example 6). The vocal line remains mercilessly in the upper passaggio to evoke the screams when he was "beaten to his knees..."

## Example 6

33 *fff* *ten.* *4:3* *no breath* *Pressing forward* *ff*

Bar. beat-en to his knees, ex iled, vis-ion ing a world where none is lone-ly, Douglass' vision

*Adversity from measure 12-13*

Pno. *fff* *ff* Don't cover voice!

Cipullo musically shifts to a consonant major tonality with Hayden's text "this man, superb in love and logic shall be remembered" (Example 7), and the *freedom theme* returns through measure 49. The musical simplicity of the recitative in measures 39-41 suggests the supreme freedom with which Douglass has imagined this new world and how clearly he will be remembered. Interestingly there is a colder dissonant variation on the *freedom chord* in measure 41 emphasizing the memory of slavery, as well as the importance of being "remembered." The poem shifts to speaking about how Frederick Douglass will be not be remembered solely by "statues' rhetoric," "legends and poems" or "wreaths of bronze." Douglass is remembered through the many lives he touched as he overcame his personal adversity. This is underscored by the insistent *freedom theme* throughout much of the remainder of the song.

## Example 7

**Pressing forward**

36 none hunt-ed, a - li - en, this man,

**Musical shift**

**ff**

**Recitative evoking freedom**

**riten. a piacere**

39 legato no breath molto *pp* *DORI* no breath *pp* *accen-te* no breath *sost.* *ppp* no breath

— su - perb in love and lo - gic this man shall be re - mem bered. Oh,

**Dissonant freedom chord**

**colla voce**

**fast roll** *mf* **slow roll** *pp*

**colla voce**

**Freedom theme**

**colla voce**

**ppp**

**a tempo, but relaxed**

42 *teneramente* if necessary (9) not with stat - ues rhet - or - ic, not with leg - ends and po - ems and

**Freedom theme**

**ppp** *teneramente*

**una corda**

The musical score is divided into three systems. The first system (measures 36-39) features a vocal line with lyrics and a piano accompaniment. A red vertical line at measure 37 marks a 'Musical shift' to a fortissimo (ff) dynamic. The second system (measures 39-42) is marked 'riten. a piacere' and includes performance instructions like 'legato', 'no breath', 'molto', 'dolcissimo', 'DORI', 'pp', 'ppp', 'accen-te', 'sost.', and 'colla voce'. A red box highlights measures 39-40, labeled 'Recitative evoking freedom'. Another red box highlights a dissonant chord in measure 41, labeled 'Dissonant freedom chord'. The third system (measures 42-45) is marked 'a tempo, but relaxed' and 'teneramente', with a red line indicating the 'Freedom theme' across measures 42-45. The piano part includes 'una corda' and 'ppp' markings.

Suddenly Cipullo breaks up the *freedom theme* in measure 50 by musically recalling the *Walter Cronkite theme* from *Monet's "Waterlilies"* over a sustained C-natural in the vocal line (Example 8). The sustained C-natural with crescendo evokes a resolute strength and straightforward mindset while having painful scars from the past referenced in the piano. The musical reference to the beginning of the cycle suggests that through “freedom” resolution is attainable, though the sting of Selma and Saigon remain very real memories. Additionally, the Cronkite theme here suggests that on either side of “freedom” there is adversity to overcome. “The lives fleshing his dream of the beautiful, needful thing” suggests Douglass is dreaming about freedom for all peoples. Cipullo places his musical recollection under the word “dream” signifying a musical and poetic memory of a past event. Underscoring this is Cipullo’s marking *serene* referencing the “serene great picture that I love” from *Monet's "Waterlilies."*

### Example 8

49 Slower, serene (♩ = 65) very free, expressive *p* if necessary (9) *poco f* sost. no breath

Bar. the lives flesh-ing his dream of the beau-ti-ful

Pno. *p* Freedom theme *mp* Cronkite theme *poco f* Freedom theme



Hayden's poem further elicits the necessity of freedom by referring to it as "the beautiful, needful thing" and Cipullo again uses measure 52 to recall the *Cronkite theme* as a dream from *Monet's Waterlilies* (Example 9). Musically and poetically similar to *Monet's "Waterlilies"* this implies a beautiful image of the "needful thing" (freedom) in the midst of something terrible.

### Example 9

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in bass clef and has the lyrics "need - ful thing." The piano accompaniment is in treble and bass clefs. A red label "Cronkite theme" is placed above the piano part. The score includes measure numbers 52 and 53. The piano part features a prominent bass line with many flats, indicating a key signature of D-flat.

The climatic bass note on the downbeat of measure 53 is D-flat; this important *freedom key* has been an important key area in the song. In the beginning of the song, the first time "freedom" is mentioned it is stated in D-flat. After the "gaudy mumbo jumbo" is discussed, "this man, this Douglass" uses D-flat. D-flat comes back in measures 49 and 51. Cipullo emphasizes freedom by composing "it" on high G-flat while having a

pedal note D-flat in the bass. The “it” Hayden is referencing is “freedom” and Cipullo highlights Hayden’s meaning with this climatic moment (Example 10).

### Example 10

52

Bar.

need - ful thing.

When it is fin - al - ly

Pno.

*ff* *passione*

*colla voce*

*ff*

Another moment of harmonic coloration comes with a sharp-laden arpeggio in measure 54. Cipullo hearkens back to the adversity suggesting A-major tonality heard back in measure 13 (see Example 2). However, this arpeggiation finds an unexpected arrival in a flat key chord, closely related to the *freedom key*. Then, as if to make the point (musically) that freedom can be achieved through adversity, Cipullo reiterates the *freedom theme* in the sharp key context of A-major (Example 11).

## Example 11

54 *fp* *molto* *riten.* *no breath* *ppp*

Bar. *ours,* *this*

Pno. *molto* *pp* *ppp*

Adversity reference from measure 12

Freedom theme

In measure 56 Cipullo composes the final word “freedom” on the *freedom chord*, and the rising figures in the right hand suggest that freedom has been attained, rising to heaven with Douglass. Douglass’ spirit is everlasting. Cipullo composes the final pronouncement of the word “freedom” tenderly with a diatonic D-flat major chord. The C-flat in the vocal melody colors the chord as a seventh and the vocal part resolves to a high F4 marked “floating.” This suggests final resolution of the piece and the cycle. However, in measure 57 the *freedom key* is in second inversion to suggest that even when freedom is attained, there are many lifelong trials ahead. The spoken delivery of the final word “ours” firmly states freedom is attainable for anyone, since Frederick Douglass went through the adversity of slave to “remembered” statesman. Furthermore the spoken delivery is the only spoken word of the entire song. Cipullo takes the final “ours” from the first line, and this is the only time in the cycle he does so.

## Example 12

56 *ppp* *ben sostenuto* *perdendosi*

Bar. free - dom...

*poco accente*

Pno. *ppp*

57 *dolcissimo floating* *intense*

Bar. free - dom... ours.

Pno. *ppp*

Copland House: Summer 2007

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Through the push and pull of syncopated musical adversity, extraordinarily demanding vocal writing, the *freedom theme*, *freedom key*, and *freedom chord* Cipullo reveals resolution. The setting of the final word “freedom” ties together the meaning of the whole cycle, which is that adversity eventually can lead to resolution. This is shown in Cipullo’s final chord not being composed in root position, still looking to the future with hope.

## CONCLUSION

Though they are very difficult in every way I firmly believe these songs are works of art one could continue discovering for many years. After spending one year with these pieces and working on the songs I would like to reflect on my thesis statement, “In America 1968 Tom Cipullo writes music that mirrors the qualities of adversity leading to resolution as found in Robert Hayden’s poems.”

Throughout Cipullo’s cycle he uses musical devices and themes that mirror adversity leading to resolution found in Robert Hayden’s poems, but the adversity could be seen as not fully resolved. Through the whole cycle there are extraordinary vocal and pianistic demands. In *Monet’s “Waterlilies”* adversity/resolution is illustrated through the *Water Cronkite theme*, *restless theme*, and the end of the song’s juxtaposition of Eb and F# chords. At the end these two non-functional keys together (though not aurally troubling) suggest there is relief, yet more adversity to come on the sustained last word “joy.” *Hey Nonny No* is a violent scene where the *dancing anarchy theme*, *Elizabethan theme*, *Phan Thị Kim Phúc theme*, *Tommy Dorsey theme*, and *pandemonium theme* evoke the joyful rioters destruction. The rhythmically raucous scene is ended with a simple pianistic gesture and whispered delivery “burn.” Cipullo calms the riot to smoldering embers and contradicts a poetic reading of Hayden’s poem. He suggests that through the act of rioting there is cathartic resolution. *The Point* is an exquisite musical setting and the text is divorced from 1968. However, Cipullo himself informed me that he thought the idea of the poem was calm, which is what he intended between the violence of the riot and *The Whipping* scenes. In *The Point* the *La Mer theme*, *vivid revolution section*, and very long soaring vocal lines provide a respite from what came before and what will

follow. *The Point* truly provides momentary relief from adversity. The *Whipping* presents violence through the *merciless theme, assault chords, total chaos, anxiety gesture*, and vocal Olympics. The poem ends with Hayden turning the camera around as an adult man miraculously having perspective and understanding why the woman beat him. Musically, Cipullo matches this sentiment by a total silence before the *ppp* delivery “bear.” This delivery has two non-functional keys simultaneously to aurally illustrate the “lifelong” dissonance now quieted (marked *seething*) by perspective of adulthood. *Those Winter Sundays* is another autobiographical poem of Hayden. Cipullo’s three musical sections, which I have named *unconditional love, oblivion, and unconditional love’s realization* illustrate that through the father’s unseen mundane tasks love was present in the adult man’s boyhood. In the last measure of the song there is a beautiful dissonance on “offices” to suggest realization yet guilt. *Frederick Douglass* is a heroic song that musically depicts the slave transformed to remembered statesman. Through the *freedom theme, freedom key, freedom chord, clusters of adversity*, return of *Water Cronkite theme*, and floating ending Cipullo punctuates the possibility of adversity leading to resolution. Though there has been much progress since 1968 the final chord of Frederick Douglass is in second inversion. This strongly suggests we don’t have a “perfect authentic cadence” to many adversities today, though there is always hope for continued progress, “freedom” (marked *floating*).

Tom Cipullo’s wonderful songs end with the tantalizing idea that hope springs eternal. In each one of the songs there is overt adversity that calms down, yet his music has a reality to it that shows war is not wiped out, prejudice still exists, violent riots still happen, child abuse is still occurring, some youngsters still don’t understand mundane

acts of love from their parents, and you can be anything you want despite being less than nothing first (Douglass).

Masterfully Cipullo chose and intermingled a range of Hayden's texts showing various types of violence, both domestic and political. By doing so this cycle connects the very personal tribulations in some poems with the public violence of the period - putting equal importance on both. But why did Cipullo choose to title this cycle "America 1968?" How does that title embrace all of these poems? Does the rationale for the title give further evidence to support the adversity-to-resolution thesis I have presented? Perhaps it is best to use Tom Cipullo's own words to begin to answer those questions.

I chose 1968 because, in my memory at least, it was the most turbulent and dramatic year of that very dramatic time, and I wanted the title to be specific. Specificity makes things more real and more dramatic. Throughout the cycle, there are certainly references to other years (i.e., most of the events in Selma happened in 1964 or 1965), but the spirit of the piece is that central, horrible, painful, and yet ultimately necessary cathartic year.

A few other thoughts: The third poem certainly does not refer to 1968, but I wanted something calm there, and because it was written at approximately that time, I felt no compunction about including it. Frederick Douglass is, ostensibly, about a leader who lived much earlier, but the actual words and emotion of that poem could only come from the Civil Rights era of the 1960s. The anger and misunderstanding across generations of the fifth movement was a very common

occurrence in the 1960s, and many people my age carry with us a very real regret for the way we interacted with family members at the time.<sup>40</sup>

Cipullo's take on 1968 being "cathartic" supports my thesis in his musical gestures of distress leading to purging of issues. He does so in each song by composing the music in such a liberating way. We are farther along today in many ways than we were in 1968, but there is always work to do. All we can do is take one small step at a time toward resolution, despite any of life's dissonances, great or small.

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<sup>40</sup> Cipullo, Tom. Personal Communication. May 24, 2014.



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